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A WARREN MAGAZINE

FAMOUS MONSTERS OF FILMLAND

FAMOUS MONSTERS OF FILMLAND

VAMPIRE OF THE OPERA

LOOK INSIDE FOR NEXT MONTH'S MOVIE TERRORS!

EXCLUSIVE
BORIS KARLOFF IN THE MAGIC CASTLE

THE MUMMY'S SHROUD

THIS ISSUE: THE VAMPIRE AND THE BALLERINA

Jolly Green Giants? No, by golly, not-so-jolly Frankenstein-Created Giants! Coming all the way from Japan to leave our readers breathless by scaring the "pants" out of them! Read all about THE WAR OF THE GARGANTUAS and more than a score new horror films in our thrilling News Dept., only one of many exciting features in this, the world's original filmonster magazine.

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CONTENTS

KARLOFF IN THE MAGIC CASTLE (EXCLUSIVE)
Brand New Interview with the Grand Old Monster by Paul Linden 4

TERRORSCOPE ON TOMORROW (NEWS SCOOPS)
Inside Information on Future Fright/Fiend/Fantasy Films 14

THE MUMMY'S SHROUD (HAMMER'S LATEST)
Terror from the Tomb by Peter J. Jarman 22

THE MONSTER OF THE OPERA (VAMPIRE)
New Italian Horror Film by Luigi Cozzi 30

THE MOLD PEOPLE
See what's behind this Special 5-Page Feature 38

YOU AXED FOR IT (FOTO FEATURE)
Bela Lugosi . . . Ming the Merciless . . . CHRISTOPHER LEE . . . Jack the Giant Killer . . . HARRYHAUSEN'S Latest . . . the New GOLEM . . . & Others 44

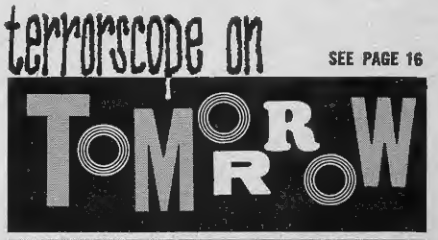
THE DEVIL COMMANDS (DOES BORIS OBEY?)
Pictures & Plot of a Hot One of Yesteryear 54

THE MEN BEHIND THE MONSTERS
It's not true that Blondes have more Fun. Read Why in this Hair-Raising Article 62

THE VAMPIRE & THE BALLERINA (RESURRECTED)
A Film from the Past, Retold & Reshown 64

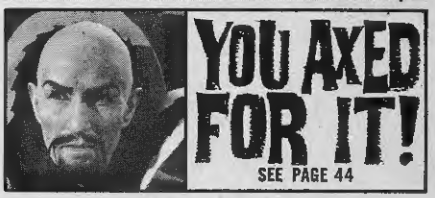
MYSTERY PHOTO
Have You a Ghost of a Chance? Or the Chance of a Ghost? 73

MONSTER MAIL CALL (VIA THE GHOST OFFICE)
Scare Mail from Male & Female Letter Writers 76



SEE PAGE 16

SEE PAGE 22



SEE PAGE 44

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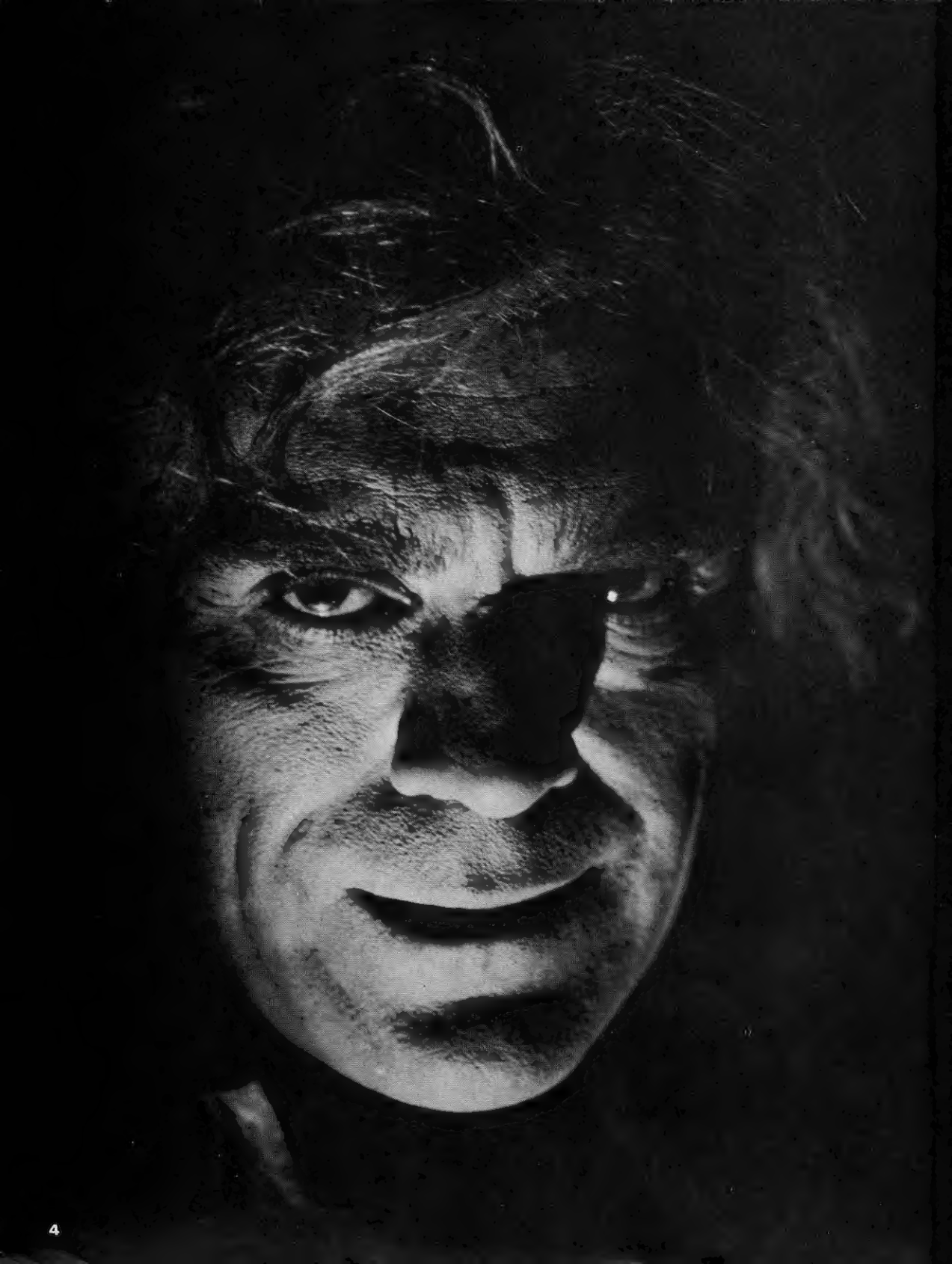


KARLOFF IN THE MAGIC CASTLE

an evening with frankenstein and his friends

horrorwood, karloffornia

King Boris the Benign of Great Britain last April flew 6000 miles in a magic jetodactyl, in the body of a huge mechanical thunderbird with bones of steel and wings of fire. He came to participate in a reception in his honor given by loyal subjects of his far distant exotic kingdom of Hahliwud.

In a supersecret appearance known beforehand only to a select few, the King (affectionately referred to by his civilian title of "Mr.

KARLOFF & Dr. Ackula. *FM's editor wrote the narration for the horror-hit record, An Evening with Boris Karloff and His Friends.*

Frankenstein".) was given what was later reported around the world as "his first major press party in 40 years."

The party took place on the premises of the world famous Magic Castle, up the hill behind the equally fabulous Gruman's Chinese Theater where King Kong (in person) once ruled the forecourt in 1933.

Later that evening, as the hour grew close to midnight, millions of Californians learned that the legendary King of Karloffornia had been in their midst. They learned this when their television sets temporarily became terrorvisions, for 4½ minutes of an absorbing interview with the elder statesman of fright films. The newsworthy meeting with Mr. Monster had been filmed several hours earlier.

Scant blocks away on Hollywood Blvd., had passersby known that around 7 p.m. Boris Karloff was just up the hill in the "haunted" house, the inside crowd, consisting primarily of 50 local, national & international reporters, would more than likely have swelled to smothering proportions.

Among the celebrities present I noted Don (Mask Maker) Post, Robert (Deadly Bees) Bloch, Donald (Dracula Society President) Reed, Alex (She-Creature) Gordon, Ruth (Atomic Submarine) Gordon, Verne (Men Behind the Masks) Langdon, Mr. Karloff's Agent, Milt (Magic Castle Owner) Larsen—and the Editor of FAMOUS MONSTERS.

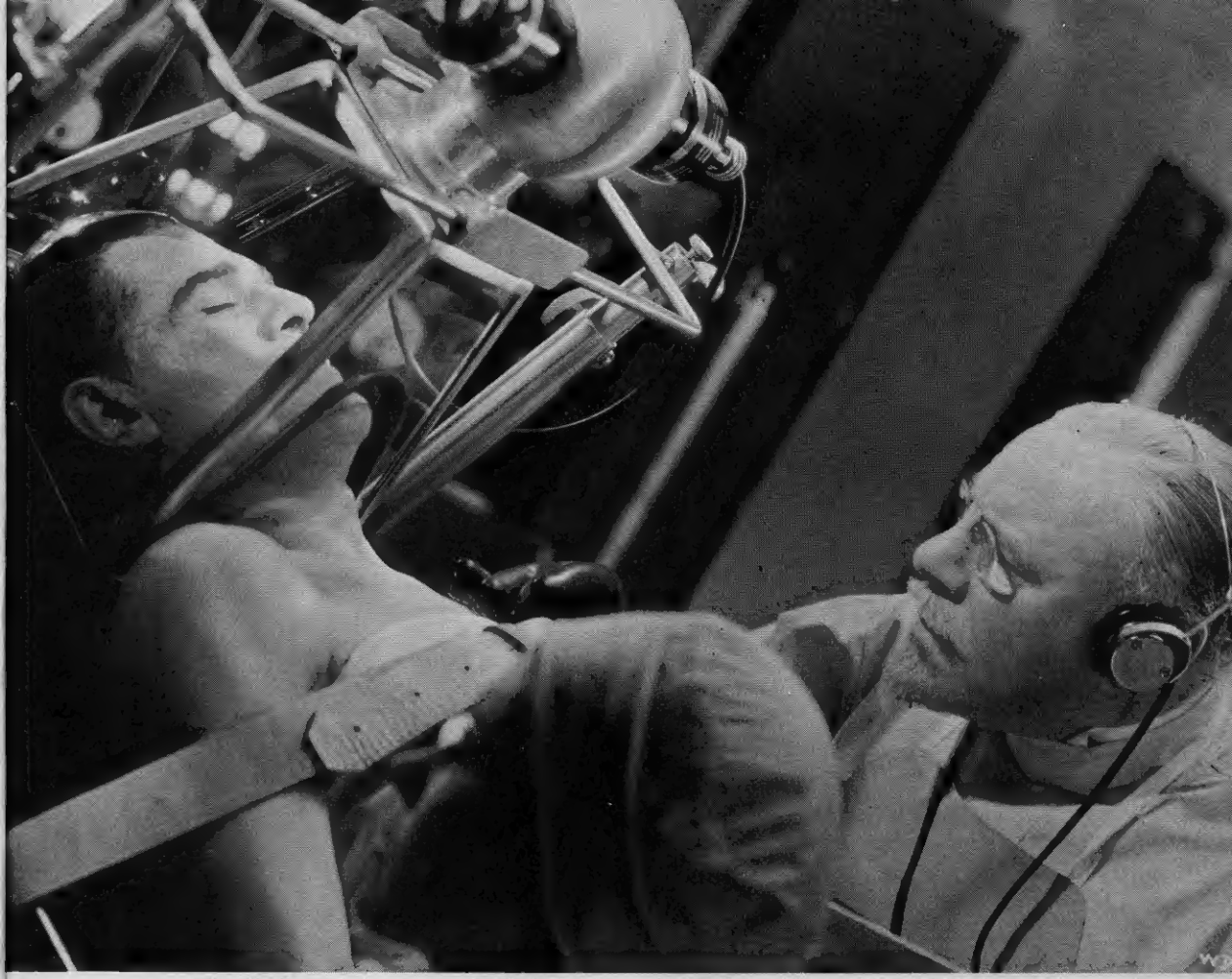
FAMOUS MONSTERS was the only horror magazine represented at the press conference and hence we are able to bring you this exclusive interview.

thousand dollar decorations

Decca Records, sponsors of the unique event, had decorated the Castle in colorful, karloffull, expensive style. As one walked thru the entranceway, the eye was immediately arrested by an attractive banner which proclaimed to the world in no uncertain terms that this was a Welcome to *An Evening with Boris Karloff & His Friends*, the title of the King's new hit album, which he thrillingly narrates from a script written by *FM's* editor. "I turned down a previous script that was offered me," said Karloff, "because it was too flippant, too full of whimsy. The narration I recorded is a straightforward documentary of my life & times in the make-believe world of monsters."

I recognized Langdon & Larsen, who co-sponsored the creation of the record, and stepped up to them, asking "How is the record selling?"

"Tube be or not tube be?" wonders BK as he holds test tube before his scientific gaze in the simian scare pic, THE APE.



His electrocuted corpse about to be brought back to life in THE WALKING DEAD.

"Like hotcakes in Alaska," responded Langdon.

"Like coldcakes in Africa!" echoed Larsen.

And I learned during the course of the evening that they weren't kidding, when Decca's personal representative informed me that Hollywood's largest record shop had completely sold out of the album during its first week, *before* any publicity had been put out. Such is the magnetic drawing power of Karloff . . . and his friends! (His friends include Bela Lugosi, Lionel Atwill, Colin Clive, Ernest Thesiger, Elsa Lanchester, Edward Van Sloan, Maria Ouspenskaya and Dwight Frye.)

into the inner sanctum

In the lobby was a rare original poster from SON OF FRANKENSTEIN. (*Firmly* affixed to the wall.) There, in bright litho-colors, was Basil Rathbone, poised with syringe in hand; there, bearded broken-necked Bela as Ygor; and there, inevitably, the Frankenstein monster: Karloff.

I signed the register, noting the many important signatures ahead of mine, and then, as directed by the (g)hostess, spoke to the wise old (carved) red-eyed owl on the door leading to the Inner Sanctum.

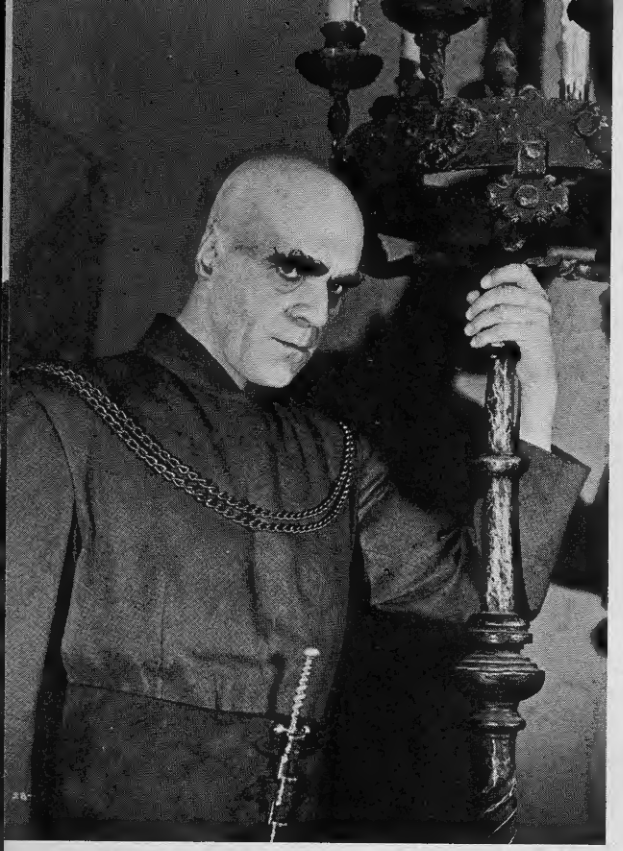
"Open, Sesame," said I, in the best tradition of the Arabian Nights.

"Sez *hoo?*" hooted the owl.

"Sez me!" I repeated.

And a shelf of books creaked open like a secret panel in THE CAT & THE CANARY or the rock door in the side of the mountain that led to Murania, THE PHANTOM EMPIRE.

As my eyes grew accustomed to the dark interior I observed a roomful of people & posters. Some of the people I didn't recognize; all of the posters I did. The reception room was profusely papered with onesheets, lobbycards & magnificent stills (kind that make collectors drool) from FRANKENSTEIN, BRIDE OF FRANKEN-



A towering performance in Universal's TOWER OF LONDON, 1939.

Radioactive hands of death in THE INVISIBLE RAY (Univ. 1936).

STEIN, THE MUMMY, DRACULA, FRANKENSTEIN MEETS THE WOLF MAN, THE BLACK CAT, THE RAVEN, THE WEREWOLF OF LONDON and many other hits starring Karloff and famous cinema companions of old. In fact the room looked more like the prize den of a 10-year-veteran of *FAMOUS MONSTERS* or the offices of *FM* itself in New York.

I wondered at the incredibly decorated walls, and how Decca rated . . .

stop press!

Karloff had not yet arrived at this point so I singled out his agent as a source of information. I had heard rumors that Karloff was in town to make a picture. I assumed it was for AIP. I was astonished to learn otherwise. It seems to have been shot—in great secrecy—on the 20th-Fox lot. A Roger Corman project. And here's what will kill you:

It's called BEFORE I DIE! (Not to be confused with DOOMED TO DIE which he did for Monogram in 1940 or BEFORE I HANG which he made the same year for Columbia.)

And the plot?

You won't believe this!

Like right out of Forest Lawn:

"It's about a 79-year-old actor," I found his agent telling me, "who has specialized in horror films all his career. In fact it's almost the biography of Boris!"

Who could ask for anything more?

(However, several weeks after getting the "inside dope" from Karloff's agent, I read a report in the press which was completely different. The news release made it sound as tho BEFORE I DIE were based on the tragic happening in Texas of the deranged student who climbed up on a tower and gunned down so many innocent people. Was the report mistaken or the agent? Only time will tell. In any event, no Karloff fan will want to miss BEFORE I DIE.)

the ghoul & alex gordon

I recognized producer Alex Gordon and remembered from the story on him in *FM* how he had been frustrated as a teenager because he was underage, in England, to see Boris Karloff in THE GHOUL. By now Karloff had arrived at the Castle and was surrounded by friends, well-wishers, photographers & reporters. As Gordon was just walking away from Karloff's table, I approached him and asked if he'd learned anything interesting he might share with *FM's* readers.

"For my favorite magazine?" he beamed. "Always glad to oblige. I just talked with Boris and reminded him that I was still searching for a print of THE GHOUL. He laughed and said, 'Well, don't search too hard!' I've heard it wasn't one of his favorite films. Nevertheless, I'm determined to see it."

In THE MAN WITH NINE LIVES. His fans wish he had 900!

"Maybe you should *remake* it," I offered as a spur-of-the-moment solution.

"You know," Gordon said, "Forry Ackerman suggested the same thing to me! It would be great if I could get Boris to repeat the role. And I'd put Forry in the picture too!"

FJA as Sir Cedric Hardwicke—? Ernest Thesiger?!

mystery title identified

FM's Australian correspondent, Chris Collier, had come up thru the mails with a title which had the experts stumped:

BIMI.

Claimed Collier: "BIMI was the name of a Karloffilm released in *Argentina* in 1932 or '33." But it is omitted from all lists of Karloff's film career. I intended to ask the Ultimate Authority himself about the lost picture, but suddenly I found my ears pricking up like Jean Marais' in BEAUTY & THE BEAST, for Alex Gordon was saying:

"Ah, yes—BIMI. That was like when they took the Herman Brix serial, THE NEW ADVENTURES OF TARZAN, and put the chapters together into a complete picture, which was released as TARZAN & THE GREEN GODDESS.

"Or when the BUCK ROGERS serial became ROCKET SHIP, or FLASH GORDON became MARS ATTACKS THE WORLD.

"BIMI?" We hunched forward and cocked an attentive ear, for by now 50 people were crowded into a relatively small space, and the hubbub was deafening.

And the revelation came.

All collectors of Karloffilm titles, attention: you may now add this information to your files:

BIMI was the full length version title of Karloff's early serial with Dorothy Christy & Wm. Miller—

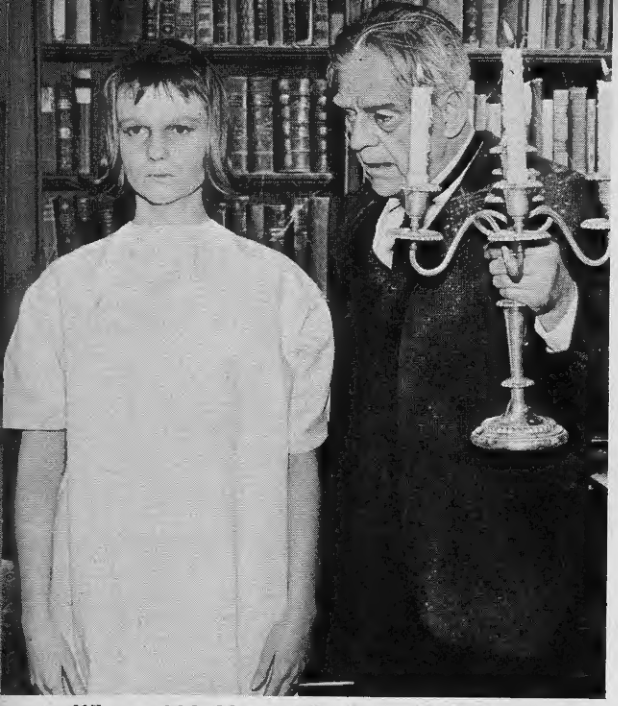
KING OF THE WILD!

old mystery—new mystery

But hardly had one mystery (BIMI) been solved than a new one popped up. I saw Robert Bloch move away from Karloff's circle, his head shaking, a perplexed gaze in his eyes.

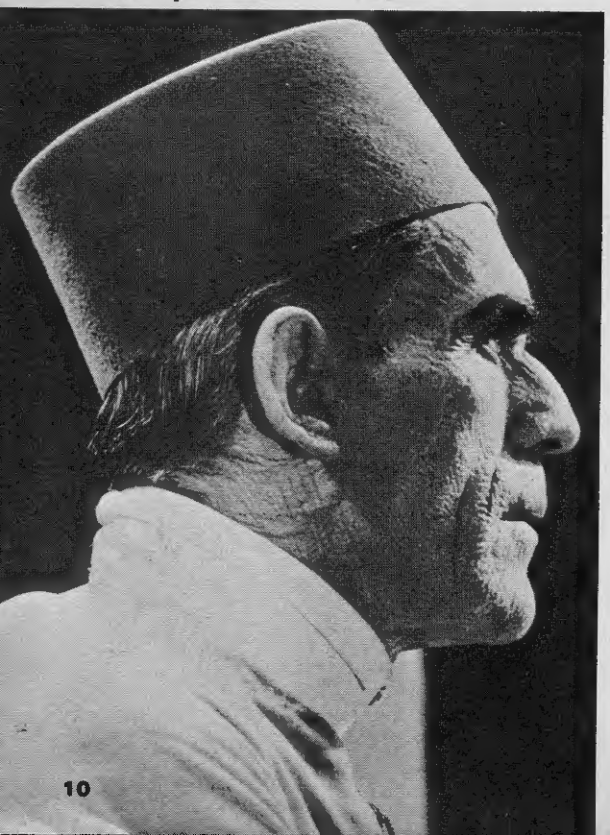
"What's up, Bob?" I asked.

Being Bob Bloch, he answered: "A corpse, hanging from a gallows, fresh for Dr. Frankenstein & Fritz." Then he continued: "Seriously,



Who could hold a candle to the King himself when he played in one of his own segments of TV's *Thriller?*

Im-ho-tep, 3700-years-dead in the dust of Egypt, revived by Universal in 1932.



Karloff just told me something that has me baffled . . ."

"which was?"

"That he was directed by Lionel Barrymore in an MGM picture called THE GREEN GHOST."

"THE GREEN GHOST? I remember a YELLOW TICKET from MGM but he sure wasn't in that, tho I think Barrymore was. He couldn't have been thinking of THE BELLS, could he?"

"No, he said it was the first talking mystery they made at MGM."

"Wasn't that THE UNHOLY NIGHT?"

"I think you're right."

"But where does THE GREEN GHOST come in?"

"That was 1929, in the days of THE BAT, THE CAT & THE CANARY, THE TERROR and all kinds of mystery plays that were being adapted from the stage. THE GHOST TRAIN was another. Maybe THE UNHOLY NIGHT became the final title after Karloff left the picture, and it was called THE GREEN GHOST while he was shooting it."

During his official press interview a short time later Karloff again brought up his appearance in THE GREEN GHOST but nothing was settled at the time about the picture. I am inclined to believe that it was the film I remembered—THE UNHOLY NIGHT—and that Bob Bloch's explanation was correct.

the voices from below

Thru the din of conversation I vaguely began to be aware of "other" voices, oddly different, oddly familiar voices, coming from somewhere else in the Magic Castle.

My ears took me toward the source of the sound: underground. That thunder, electrical crackling as of a lightning storm or a high-voltage laboratory or both, that distant howling of wolves, bits of dialog such as "I bid you—welcome" . . . "It's moving—it's alive!" . . . "Even a man who is pure in heart . . ." etc.—yes, they were definitely drifting up from the cellar.

Dared I descend?

A sign at the head of the stairs warned that below lay the dungeon of Dracula.

Just then a young couple that I recognized as *FM* readers came bounding up the stairs with flushed faces. "There're monsters down there!" they shouted to me as they took the stairs two at a time. "Frankenstein . . . Dracula . . . the Wolf Man!" But then they laughed as they passed me: "All on record. They're playing Boris Karloff's record downstairs in Dracula's den. You should go and hear it. It's great."

I had one foot downstairs when I heard Verne Langdon call out, "Ladies & Gentlemen, Mr. Karloff is about to conduct his interview," and I hastily joined the members of the press. I was fortunate in finding a seat exactly next to *FM's*

Karloff puts gorilla behind THE APE ball!

Karloff and some of his friends. Behind the mask of the familiar looking fiend on the left is Manuel Weltman, co-founder of the *Count Dracula Society* and ghoul-in-residence at the Magic Castle.

editor, who in turn sat directly next to the King himself. On Karloff's other side sat his constant companion, his wife.

As Karloff looked up at his audience, seated in a semi-circle of chairs on an incline, he immediately set the tone of relaxed good humor by joking, "I hope my jury will be as kind as it looks!" Everyone laughed and began asking him questions.

the career of karloff

He started off by telling us how he left England for Canada in 1909. He first got a job as a lumberjack. The next year, while working in a forest chopping down trees, and getting pretty tired of the heaviness & monctony of the work, he heard of an opening as an actor. "It was in a stock company whose reputation was so bad that no one would work for it," he said. "But I decided *I* would. I left my ax in the air!"

In 1910 he gained experience as an actor by appearing in 106 new plays in 53 weeks!

In 1913 he came to the USA for good. "And, indeed, America has been good to me.

"I got my first movie job as a $5-a-day extra in a film with Doug Fairbanks Sr. That was HIS MAJESTY, THE AMERICAN in 1919."

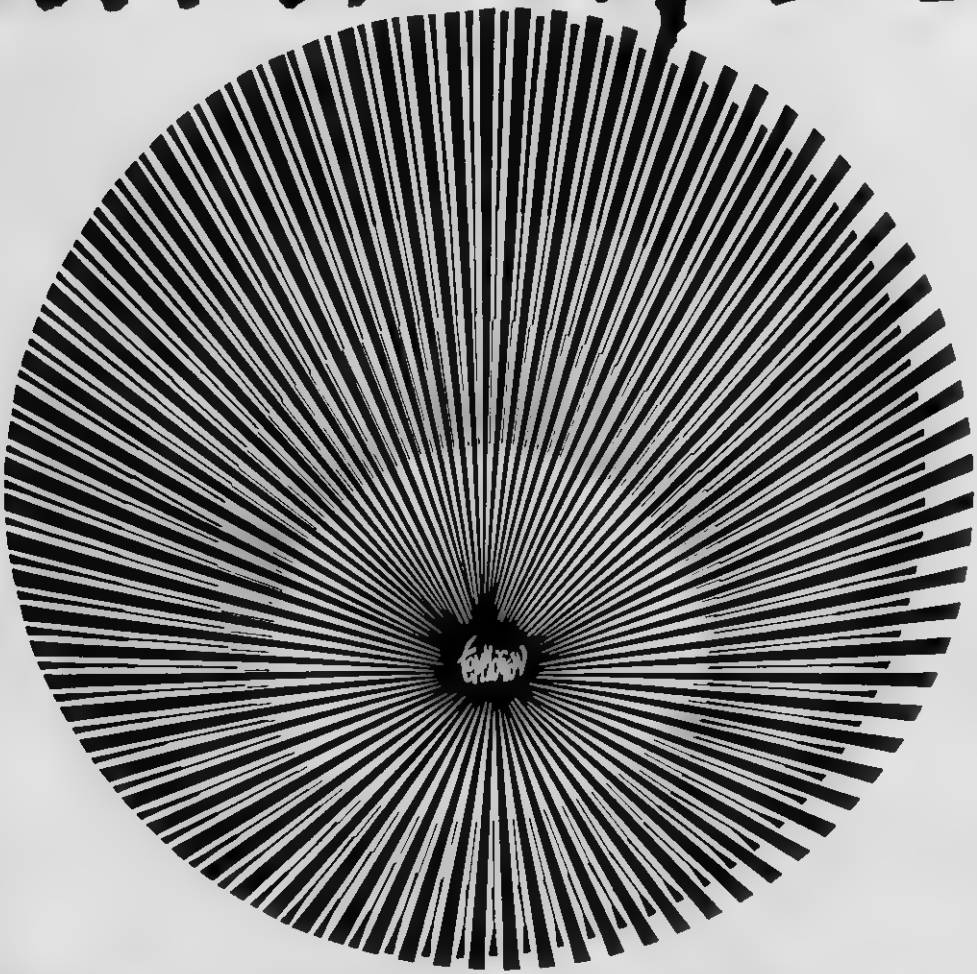
In answer to a question from the audience about Bela Lugosi—

To be concluded next issue. Read Don't miss what Karloff has to say about BELA LUGOSI . . . LON CHANEY SR. . . . the original FRANKENSTEIN . . . his wife . . . Boris Karloff "JR." . . . etc!

The sinister Oriental menace as portrayed for MGM in 1932 in THE MASK OF FU MANCHU.

END

terrorscope on



films of fantasy & fright

There! Just turning off Terror Lane and onto the Fear Way! Heading *your* way! Such horrors as: NIGHT SLAVES. THE CREATURES FROM THE NEGATIVE. THE GHOSTS OF NAGASAKI. VAMPIRES LTD. (The "Ltd." in the title may stand for "Let's Tell Dracula!") The WITCHES (from the novel "The Devil's Own"). THE VULTURE. THE DEADLY BEES. THE LUNA PARK HORRORS. THE LOCH NESS MONSTER. THE SORCERERS (Boris Karloff: Preview coverage coming in next *FM!*) and THE SHE FREAK.

They all add up to one word, and they're going to film that too: FEAR!

He bends steel bars like they were candy bars! Who? The new BLUE DEMON from Mexico!

Baby, it's cold inside! From Dana Andrews' FROZEN DEAD.

furankenshutain monster!

Mary Shelly & The Sea Creature!

In 1818, Gentle Miss Mary authored the classic terror novel "Frankenstein". And 150 years later, as we approach 1968, the Japanese have made use a second time of her undying creation. They call the film FURANKENSHUTAIN NO KAIJU—SANDA TAI GAILAH, and the partial translation on that—the best we've been able to get as we go to press—is FRANKENSTEIN MONSTER . . . and then some kind of fish. As there are 2 new monsters in the film, we suspect that, like Godzilla, Rodan, Motha, Varan, etc., before them, Sanda & Gailah are made-up names.

In any event, the *English* release title will probably be THE WAR OF THE GARGANTUAS. And here's a short sample of what you'll see:

Dr. Stewart, a monster specialist, is called in to investigate two Gargantuas found living in Japan. The huge Brown Gargantua is confined in a laboratory but the Green Gargantua is an amphibian, a creature which has crawled out of the sea onto the land and is ravaging the countryside.

The Self Defense Corps comes to the rescue and puts the Green Guy out of business but the Big Bad Brownie takes pity on him and nurses him back to health. But no sooner is GiGi (Green Giant) well again than the ungrateful wretch (we *told* you he was a monster) turns on his benefactor and a tremonstrous battle between the powerful pair rages over downtown Tokyo. Like, they *really* put the town down.

Running, stomping & smashing time: 88 mins.

christo-fear lee

Christopher Lee has formed his *own* production company and all filmonsterdom waits with

PROZEN DEAD head! Looks like somebody got their wires crossed.

baited breath for the announcement of his first personally made picture. "It is a cherished dream of mine to remake Conrad Veidt's great MAN WHO LAUGHS," he told us at *FM* when he visited Hollywood last November, so Victor Hugo's horror classic may well have the inside track.

In the meantime we have to look forward to Radcliffe Award Winner Lee in THE BRIDES OF FU MANCHU . . . THE VENGEANCE OF FU MANCHU . . . a guest-star role in FIVE GOLDEN DRAGONS (adventurous but non-fantastic) . . . PSYCHO-CIRCUS, in which he keeps his face hidden most of the film by a black hood . . . DRACULA'S REVENGE . . . HG Wells' 2267—WHEN THE SLEEPER WAKES, with Vincent Price . . . and THE NIGHT OF THE BIG HEAT with Peter Cushing.

THE NIGHT OF THE BIG HEAT: "A thrilling & imaginative story of a village in the grip of an inhuman horror."

Giant spiders from a flying saucer!

"A week or more before THE NIGHT OF THE BIG HEAT the atmosphere had grown more & more oppressive on the Island. It was a queer heat, not like that of a hot sun but more like standing in a closed cellar where a boiler furnace was going. Yet it was not quite like that either; it was a heat that was coming out of the floor, the walls, everything . . .

"At the inn they were still able to laugh over the drunk's tall tale of the saucer from space and the huge hairy forms crawling all over the fields where it descended.

"But the cold queer man who had taken a room for a few days did not find it funny."

An insect invasion by intelligent aliens from a distant planet! This is the theme of THE NIGHT OF THE BIG HEAT. And this is not a thriller merely *planned* for production—a letter from Christopher Lee himself reveals that it has been produced!

Battle of the Bulgies, ONE MILLION YEARS B.C.

time for terrorvision

We advise you to watch your TV guides closely for more & more foreign fantastics are being released in dubbed versions, and even some American-made movies which have not had national theatrical release.

Coming, or due for repeats, are Edward Judd & Yoko Tani in INVASION (Ed was in THE DAY THE EARTH CAUGHT FIRE, FIRST MEN IN THE MOON and ISLAND OF TERROR; Yoko in FIRST SPACESHIP ON VENUS) . . . CURSE OF THE DOLL PEOPLE . . . THE MAN FROM THE FIRST CENTURY (the Czechoslovakian time-film with a space-title for TV) . . . and they're even going to make a futuristic adventure flick specifically for TV, DUEL ON THE PLANET MARS with Robert (4-D MAN) Lansing, written by Aubrey (MAN FROM PLANET X) Wisberg.

from Gort to Garth

Michael Rennie made his never-to-be-forgotten impression in 1951 as the master of the great robot Gort in THE DAY THE EARTH STOOD STILL.

Now he plays Garth, a more-than-human being from the 21st Century, in CYBORG 2087.

A cyborg is a cybernetic organism, in this case a man with surgically implanted mechanisms in his body.

The film is in color. It opens in the year 2087, which is a kind of super-1984 with men's minds enslaved by an electrical device invented in the present time by Arthur Franz. Rennie's aim: get to Franz in time to dissuade him from revealing the invention which has been the direct cause of the terrible future.

After Garth is, a pair of government guards from the future.

Essentially the plot is about an escape from 120 years hence and two minions of the law from the same time who are out to prevent him from preventing the future in which they are in power.

Usually co-featured first run with CYBORG 2087: DIMENSION 5. This is essentially a spy story with a sci-fi gimmick thrown in: a time-belt which permits agent Justin Powers (Jeffrey Hunter) to skip out of the present when things get too hot and hide out in the past (a couple of weeks) or near future till things cool down. If you liked Harold Sakata as Oddjob in GOLDFINGER you may be glad to see him again as Big Buddha, evil Oriental.

CYBORG 2087 & DIMENSION 5 were made by United Pictures, a new corporation which seems to be specializing in fantastic films, their first two having been CASTLE OF EVIL & DESTINATION INNER SPACE.

garden of evil

Step into Robert Bloch's TORTURE GARDEN. There you'll meet Enoch, Mr. Steinway, The Man Who Collected Poe . . . and learn the secret of the TERROR OVER HOLLYWOOD. All adapted from 4 weird tales by Bloch. At this point it is not known how faithful to the originals the film versions will be (like THE CABINET OF CALIGARI before it, Mr. Bloch tells us he cannot bring himself to see THE DEADLY BEES because of the many script changes made in his adaptation of HFHeard's "A Taste for Honey") but the plot lines of the printed stories are approximately as follows:

Enoch: a hermit who lives *almost* alone in a swamp. He has a constant companion—Enoch—a slimy little creature *living on his head.* Enoch was a "present" to Seth from his mother,

A shuddery moment from THE SHUTTERED ROOM.

What lies beyond the shutters of Lovecraft's SHUTTERED ROOM?

who was a witch-woman. Enoch likes heads, and when he tells Seth to kill, Seth kills for him . . . and gives him the heads. When Seth's grisly secret is discovered, he is arrested and taken to a jail where the District Attorney talks to him and tells him *he* believes his story about Enoch. "Let me see him," he asks; "I'd like to have him for awhile." Seth doesn't realize the DA is trying to trick him so he gets Enoch and gives him to the DA. But the DA is terrified and won't do what Enoch wants—so Enoch eats the DA's brain and is reunited with Seth in unholy bondage.

Mr. Steinway: a girl falls in love with a brilliant pianist. But a sour note is struck when she discovers she has a rival—her lover is in love with the piano too! The piano & Mr. Steinway appear to be making beautiful music together but the instrument is subtly draining away his life. When the girl attempts to get her lover to forget his obsession, the jealous piano kills him. The girl takes vengeance by burning the piano. She ends up mad, communicating with the bars of her cell.

Terror Over Hollywood: You may have suspected this, now it is revealed—the Big Names of Hollywood are all robots! Mechanical humans with flesh-&-blood brains, which explains why some stars, directors, producers, etc., seem eternally youthful and stay on top year after year. One young actress stumbles onto the secret and wants "in." The climax is an operation which lifts her face at the same time it lifts the viewer's scalp.

The Man who Collected Poe: must be seen to be believed. Launcelot Canning's grandfather *literally* collected Poe—his last early remains in a sinister little box. Launcelot brings Poe back to a semblance of life . . . and the House of Usher falls again!

Tight squeeze for Dana Andrews & friend as they get in Arms' Way in THE FROZEN DEAD.

One of the many horrors in GALLERY OF HORRORS, the film in which *FM*'s chief behind-the-scenes film-scout *Gray Daniels* plays his first acting part. Carradine & Chaney Jr. costar.

final flashes

An illustrated History of the Horror Film. An expensive volume ($6.95) but one to be read & re-read y the serious fan of fantastic motion pictures. You'll learn of titles you never heard of before, see eyeball-popping stills that are really rare. Publisher, Putnam.

Cinefantastique, a newsletter for filmonster fans issued every other week, 3 issues for a quarter from 7470 Diversey, Elmwood Park, Illinois 60635.

QUEEN OF BLOOD Florence Marly has recorded *Space Boy*, her own out-of-this world song with electronic tonalities by the FORBIDDEN PLANET sound-score pair.

PLANET OF THE APES, by the author of BRIDGE ON THE RIVER KWAI, has gone into production with Maurice Evans as Dr. Zaius, powerful figure in a future civilization of super-orangutans discovered by astronauts. Charlton Heston co-stars . . . THE POWER (terror thru telepathy) has gone Very Big Budget, with Geo. Pal featuring Geo. Hamilton, Susan Pleshette, Richard (MAZE) Carlson, Mort Sahl and Peter Lorre's first wife, Celia Lovsky . . . Nextime more news on PROJECT X (Wm. Castle) . . . PUPPET MASTERS (Heinlein) . . . GWANGI (Harryhausen) . . . PLANET ON THE PROWL . . . THE JUPITER SHOP . . . HORROR FROM BEYOND . . . LOGAN'S RUN (future chiller-thriller) . . . VOYAGE TO THE PREHISTORIC PLANET (Rathbone) . . . BATTLE BENEATH THE EARTH . . . THEY CAME FROM BEYOND SPACE . . . BLOOD OF DRACULA'S CASLE (Carradine) . . . IT . . . 13 . . . MANDRAKE . . . DOC SAVAGE . . . DIABOLIK . . . PERRY RHODAN (space hero) . . . BARBARELLA (space heroine) . . . SPACE MERCHANTS . . . ILLUSTRATED MAN (Bradbury) . . . OSSIAN'S RIDE . . . A MATTER OF FORM (Horace "Galaxy" Gold) . . . SILENT INVASION . . . GREAT EXPLOSION . . . SNOW DEVILS . . . LONG WINTER . . . COLOSSUS . . . ARMAGEDDON 1975 . . . and THE DAY THE WORLD ENDED (again!). **END**

THE MUMMY'S SHROUD

out of the tombs of time

There is a Mummy from Ancient Egypt on display in the museum here in the haunted city of Exeter, England, where I live. I have never seen the Mummy move—before dark! But one can't be too careful.

Years ago, before the birth of most of you, Universal taught oldtimers among this magazine's readers a never-to-be-forgotten lesson in horror when they were introduced to a dusty sand-devil with eyes of evil—Im-ho-tep—back from the dead after 3700 years. I refer, of course, to the classic Karloff original, THE MUMMY of 1932.

Mummies were never quite the same, not the quiet, tame, lifeless husks they had once

Prem, the Living Mummy from long ago, goes on a rampage . . . on this page and following pages!

He AXED For it! And he got it—a fireman's ax, right in the shoulder.

been thought to be, after Kar-loff the Ankh-canny came grimly back to life.

He gave birth to a whole brood of living mummies, the most durable brewed up being the brooding Kharas. He returned from the After-life again & again to create ghost-pimples in such sequels as THE MUMMY'S HAND (1940), MUMMY'S TOMB (1942), MUMMY'S GHOST (1944), MUMMY'S CURSE (1945) and finally ABBOTT & COSTELLO MEET THE MUMMY (1955). In TOMB, GHOST & CURSE, of Kharis, Lon Chaney Jr. played the Mummy; in HAND, the role was handed to Tom Tyler.

the Chris of the mummy's tomb

Our Mr. Lee, the Modern "Man Of A Thousand Faces", interpreted the role of Kharis for the firstime in color in the Hammer remake (more or less) of the original MUMMY in 1959. Since then Hammer has produced THE CURSE OF THE MUMMY'S TOMB in which we met an equally mummified monster called Ra-Antef, played by Dickie Owen.

Incidentally, have you ever noticed how billings of the various screen Mummies have gone up & down? It all began, rightly, with the great & only Karloff starred, then descended to insignificant billing for Tom Tyler when he wore the bandages in HAND. For doing the same thing 3 times, Lon Chaney Jr. was publicized as "the Screen's Master Character Creator". Chris Lee had star billing, of course, but Mr. Owen barely received a credit. Stuntman Eddie Powell, 6'3" tall, plays Prem, the new Mummy, in THE MUMMY'S SHROUD.

the real "thing"

There's something terrifyingly authentic about the latest death-dealing relic of ancient

Crunch! Terrified victim puts camera tripod to a new use—but it's no use.

Eddie (Prem) Powell gets last minute checkup from wardrobe lady on the set. Read article to find out an astonishing fact about relationship of the girl to the monster!

mysterious Egypt perhaps because in a way he genuinely is real. The producer was touring the galleries of the British Museum when he noticed the disturbed reactions of visitors to one particular mummy. He submitted fotos of the sinister subject to the director of Hammer and the decision was made. "The heavily swathed invisible-man type figure of the past is out. The crumbling smooth-suited look is in," they agreed. So it was that a genuine Mummy inspired the monstrous make-up for SHROUD.

SHROUD offers a whole new series of super shocks. Visually, the cameraman has come up with some fearful views of the dread creature, "grotesquely distorted thru a shattered spectacle lens; bloodily reflected in a puddle of red wine; and grimly elongated as a vision in a crystal ball," to mention a few!

New "Mummy" Eddie Powell is struck by bullets, cleft by an ax and gets all smouldered up in a vat of acid. Interviewed on the set, he commented: "It's the sweat one works up in the costume and the lack of air which are the exhausting things about this role!" He had just finished crushing in the head of one unfortunate victim. "They're used to horrors here at Hammer," he added as he sat down beside props ranging from Dracula's cloak, a werewolf's hand, a zombie's eyeballs and a half-forgotten severed head.

He's really proud of his Mummy gear. "Just look what the wife made up for me!" he mumbled. His horror garb was created by Mrs. Powell, who happens to be a film wardrobe mistress! "Simply marvelous what the missus can do," he praised as he staggered off after new prey!

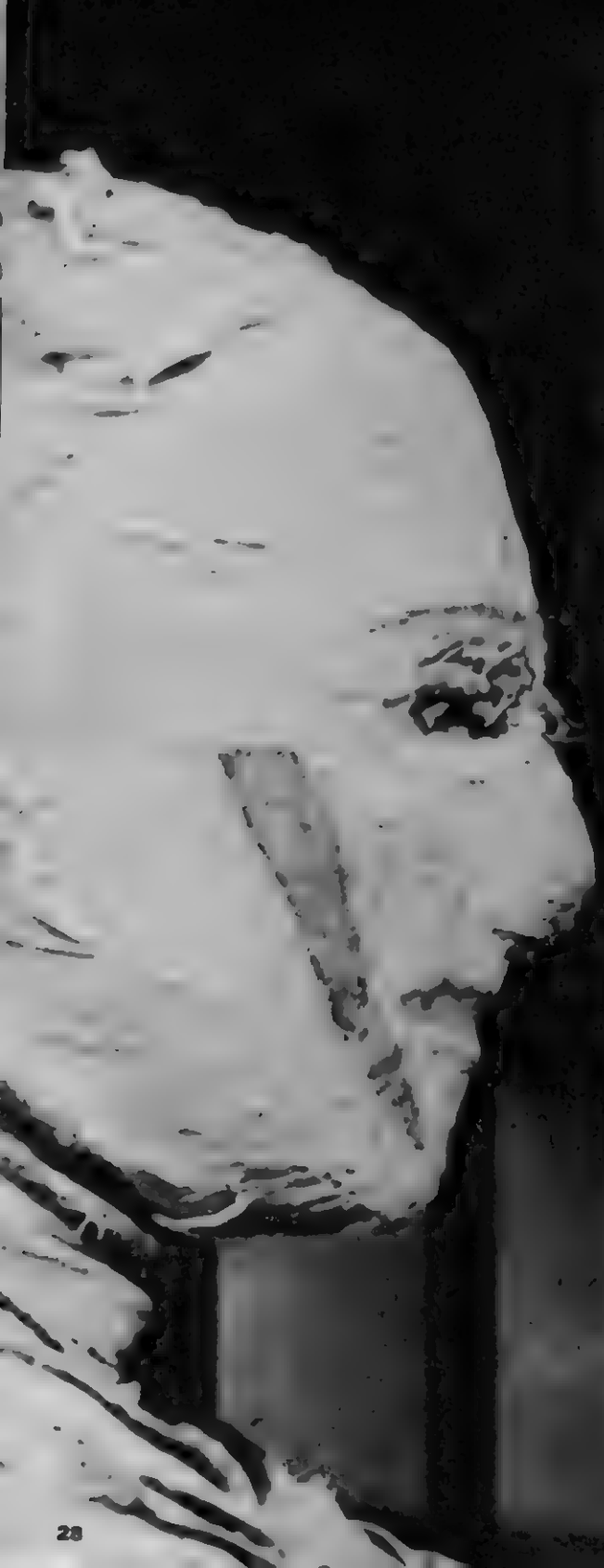
THE STORY . . .

The tale is told how, in the year 2000 B.C., a young Pharaoh, Kah-to-bey, had to flee from persecution. To the end, the boy's tutor, Prem, was faithful. (Interesting to note that in the pre-credits sequence Prem is played by Dickie Owen, the Mummy of CURSE OF THE MUMMY'S TOMB, altho later he becomes stuntman Powell!)

Fade in to 1920 and we find that a big headed businessman, Stanley Preston (John Phillips), is sponsoring an expedition to find the young king's tomb, the mummy of Prem having been unearthed. After many difficulties distinguished archaeologist Sir Basil Walden (Andre Morell) and his party arrive at their ghoulish goal and are confronted by the shuddery guardian of the tomb, Masmid (Roger Delgado), who warns them, "Go! or you will all be cursed!" But they pay no heed and soon after Sir Basil himself appears to be the first victim of the mummy's

The actual British Museum mummy which "modeled" for Prem.

With his super strength the Mummy hurls the hapless human thru the air!



curse when he is bitten by a snake. Despite his injury, he insists that the newly arrived Paul Preston (David Buck), son of Stanley, continue with the exploration of the tomb. The sand-embalmed body of the boy monarch is found covered with a sacred shroud emblazoned with a strange inscription.

the perils of Prem

Back at their base the whole party begins to feel the effects of the curse and Preston's wife (Elizabeth Sellars) is the first to suspect its evil workings when Sir Basil falls into the hands of Hasmid and his witch-like mother Haiti (Catherine Lacey).

Reciting words from the sacred shroud, Hasmid recalls Prem to life. The Mummy, who guarded his young king so well in life, now does so in death by crushing Sir Basil to eternity.

Police Inspector Barrani (Richard Warner) has no clue to the killing but many still believe in the power of the curse. When photographer Harry Newton (Tim Barrett) is horribly murdered in his darkroom—and dissolved in acid!—"superstitious fears" are confirmed. The inspector commands Preston to stay till the mystery has been solved. Preston disregards the order and sends an employee to book him immediate passage home. But the nervous little man (Michael Ripper) never reaches his destination as Prem strikes again . . .

Prem-onitions of evil

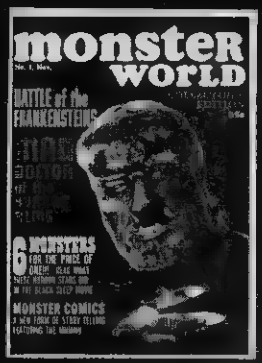
Preston sets out on foot. Lurking Hasmid delays him in a lonely spot. Prem arrives. Preston leaves—in an ambulance for the morgue.

Paul and the girl-interest of the picture, Claire (Maggie Kimberley), are now the sole survivors of the fateful expedition. As the hypnotized, Claire is drawn to the lair of the hag Haiti, and a dire fate soon befalls her as she is trapped in the gloom of an old museum with . . . the Mummy! And even when Paul and the inspector arrive on the scene, escape seems impossible for seemingly nothing can halt the Mummy's hellish rampage of revenge, not blows from a fireman's axe nor bullets fired at pointblank range . . .

Only an ancient incantation robs Prem of his second life as, in one of the finest disintegration scenes yet seen on the screen, the Mummy caves in upon itself, wriggling, writhing, powdering down to the crunching, crumbling skull, a skeletal hand falling apart at the joints, till finally there is nothing left but a convulsing heap of dust.

Whew!

END



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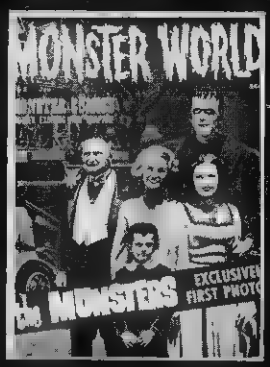

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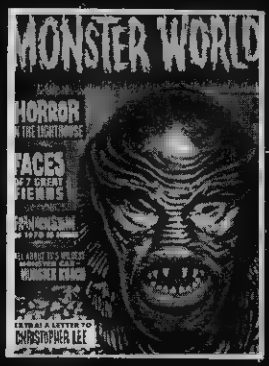

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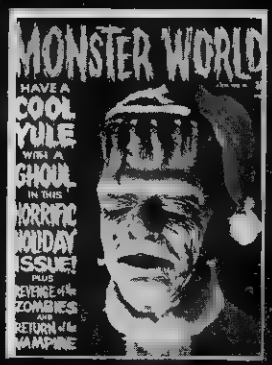

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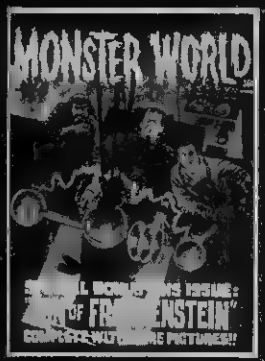

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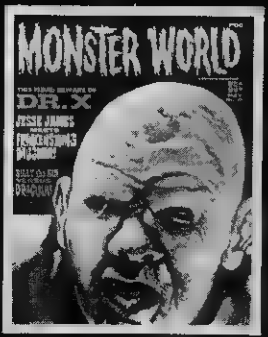

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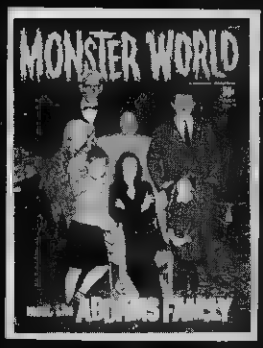

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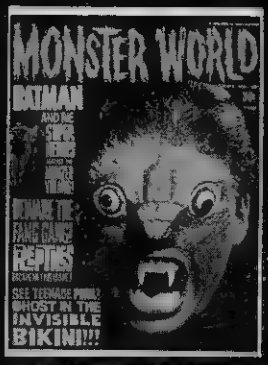


NO. 10 — SUPER HEROES

All those torches are enough to make a vampire's blood boil!

MONSTER OF THE OPERA

By Italian Correspondent Luigi Cozzi

dweller in the haunted cellar

All the world knows of the immortal PHANTOM OF THE OPERA which marked Lon Chaney for eternal stardom.

But very few people know of *another* monster which has haunted the depths beneath the famous Paris Opera House.

That monster is the *vampire* of the Opera!

Learn of him now!

But beware!

the weird warning

The ancient Opera House takes on a new life as a group of actors decides to rehearse some of its musical numbers there. The actors are not long in the theater, however, before a strange thing happens:

Like a Lovecraftian watcher-in-the-darkness, an old caretaker appears.

A *very* old man.

"Listen to me!" commands the caretaker. "Heed my words well. This may be your only warning. And it is this:

"A mysterious being lurks in the dark places of this Opera House.

"He is a menace to the living.

"The enemy of all who live.

"Dread things happen to those who meet him.

"Disband, forget your play, flee before it is too late!"

But the modern players scoff. "Begone, old man!" they laugh. "We fear no bogeymen, no superstitions of the past." And, confidently, they continue to prepare their play.

Then, one night—

Who'll win this battle between firebrand & pitchfork? That's a fork gone conclusion!

During rehearsal of a scene, a scene which takes place in the empty theater; no audience, only the actors present; a strange presence is felt.

Rehearsal stops.

A silence falls over the House.

There in the balcony of the presumably deserted theater, a shadowy figure appears.

Dark.

Eerie.

Weird.

"Who are you?" one of the artists cries out. "What are you doing there?"

The stranger answers, calling down from the heights:

"Forgive me if I startled you. I am a fan of every play ever shown in this theater. I have missed none since opening night. I hope you will not mind my attending your rehearsals."

The actors are startled. More than that, baffled, dismayed. For they realize an incomprehensible fact: this man, if sane and telling the truth, *could* not have attended all the plays put on in the theater in the past.

Why, you ask?

Simple.

The Opera House has been dark for more than a hundred years!

It has been over a century since any play was performed there!

So: how could any human being be old enough to have seen all the plays?

any human being . . .

Ah: that is the answer.

The watcher in the wings (Giuseppe Addobati) is *more* than human.

Or less.

The fact is: it is a *vampire* that haunts the Opera!

And the "caretaker" . . . is he too perhaps a vampire?

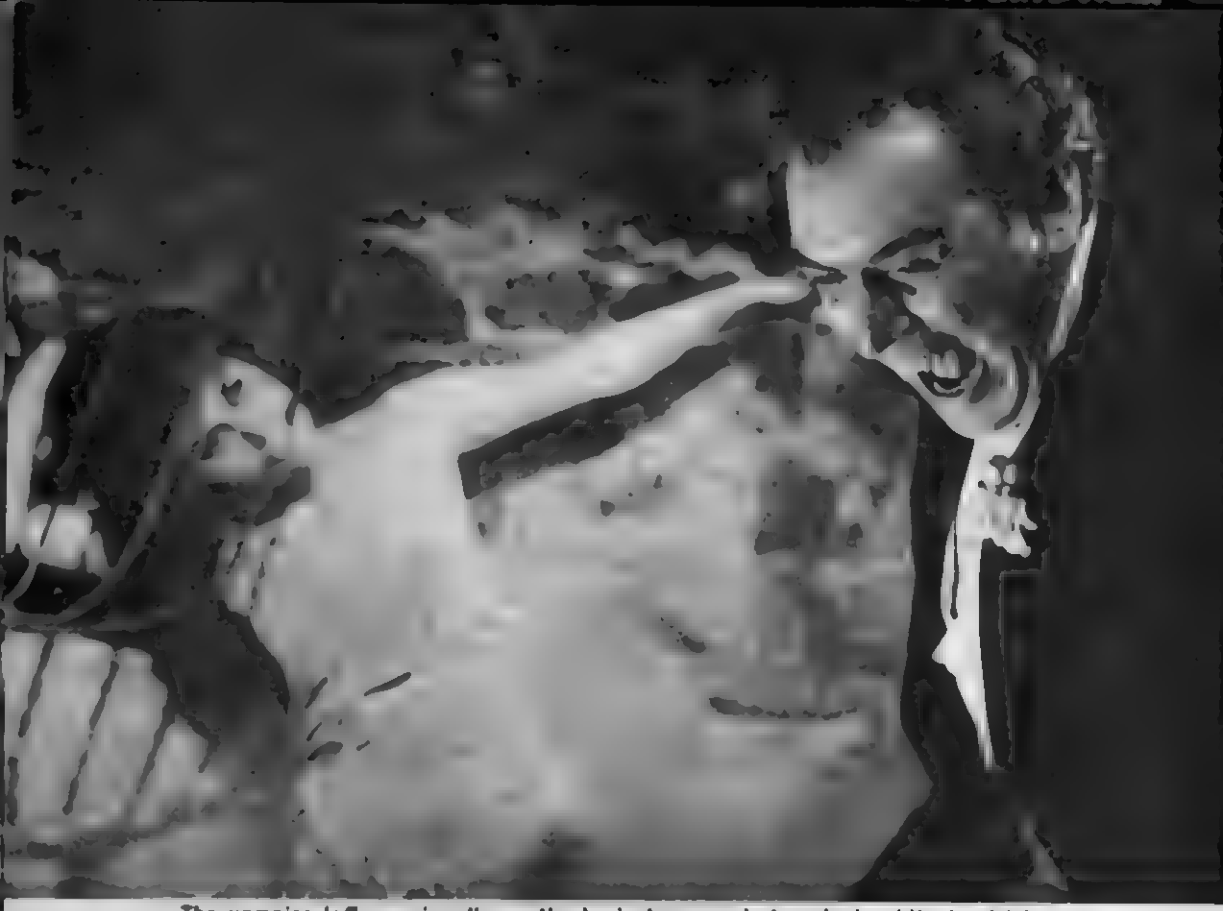
No, wrong guess.

Guess again.

The mysterious caretaker is—a ghost!

And the ghostly old man is a slave, a slave of the vampire! "I have tried everything—every-

They're not kidding, are they, when they carry the torch for *this* member of the Undead!



The vampire laffs maniacally as the he just won a bet or had a bite to drink . . .

thing to rid myself of the power of the Undead One," the creature from beyond the grave cries out in anguish, "but nothing has made it possible for me to escape the command of my evil master."

victims of the vampire

Some of the female dancers of the troupe now come into danger.

They are attacked by the vampire!

Then the vampire of the Opera leads the leading girl of the picture into the dank cobwebby cellars of the theater.

Down . . .
Down . . .
Down . . .

In order to drink her blood!

Under his grave-ghastly spell, the vampire lures the glassy-eyed girl into the depths where she beholds a scene of horror that makes her cringe with fear:

The Death Room!

Chamber of loving corpses, where victims of the vampire, now themselves female vampires, are chained to the walls.

the portrait of Dracula Gray?

The hero of the pictures gets a brilliant idea (from "The Picture of Dorian Gray"?) as to how he might save the girl. When he discovers an oil painting of the vampire, he thinks to himself that if he set it afire the soul of the wicked being might be consumed in the flames.

Something new in vampirism!

The hero tries it.

And the vampire indeed reacts. He writhes & screams and his flesh is singed—but he does not die.

Instead, the vampire decides to free the girl. "I cannot visit my curse upon her, for she is so like the one I loved in my human life, over a century ago."

Then the vampire tries to escape.

But he is surrounded by the actors on the stage of the theater.

The undead one fights for his—unlife.

Burning torches finally put a fiery end to the Vampire of the Opera.

The creature of the night turns to dust.

Only his charred clothing remains to prove that it wasn't all a nightmare.

Fahrenheit Fear Hundred & Fifty-One: the temperature at which vampires get burned up!

END

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In the long reaches of the night, have you ever cringed in a knot, curdled with terror at something remembered, something you nearly did, or wanted to do? All rents of abysmal terror and monstrous evil lie in the human mind . . . and this is the fiend in you.

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THE GHOUL KEEPERS

who knows—
how to catch a vampire?
the thing ghosts want most?
how to really [illegible] in hell?
what evil lurks in the hearts of men?

The Ghoul Keepers know and so [illegible] you, when you read this collection of nine stories.

VOYAGE TO THE BOTTOM OF THE SEA

The Captain . . . would he meet the test?
The Fanatic . . . why did he hope the world would end?
A mighty epic of [illegible] ture, the giant atomic submarine probes the ocean deeps, fights sea monsters and will introduce you to the fabulous world beneath the surface of the sea.

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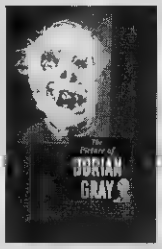


PICTURE of DORIAN GRAY

CAN IT HAPPEN? Can a "man of crime" stay young and handsome for years, while a portrait of him grows old and hideous? Oscar Wilde said it could. This supernatural classic combines [illegible] youth, crime and degeneracy and the moral that criminal acts will show up, even in your oil portrait. A wierd, unusual book that will live forever as tops in horror.

GRAVEYARD READER

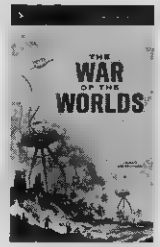
Contains 12 of the most frightening short stories ever put together in one book, by H. P. Lovecraft, Henry Kuttner, Charles Beaumont, Ray Bradbury and other greats. Apparitions, ghosts and weird manifestations calculated to paralyze the reader.

THINGS WITH CLAWS

Here's one we could not put down until the last page was read! An absolutely fascinating collection of stories having to do with "clawed creatures with murderous motives." Truly terrifying tales of worlds we dread [illegible] want to visit—and the creatures that inhabit these dreadful worlds!

MEN WITHOUT BONES

Venture into this alarmingly convincing world of Gerald Kersh. Meet the horse whose stubborness changed history, or the murderer who confessed and confessed and confessed. Learn, too the secret of the Mona Lisa's smile or ponder, if you will, the case of Simple Simon, who lost the only important thing he had.



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YEARS BEFORE man's conquest of space, H. G. Wells wrote The War of the Worlds. Eerily describes the fight between Earth & Mars. Combines astronomy, space ships and gruesome characters descending on England. A classic horror book.

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Did you ever wonder what hobbies an undertaker has? What it could cost to become the richest man in the world? It's all here in 11 chilling stories. The monsters and hexes, grim demons and gay. Cute fiends at horrible play—some cheerful, some scary . . .

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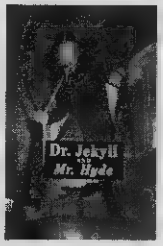
A magnificent collection of horror stories to chill the grisly in heart. Edited by Don Congdon, this paperback is one of the best in the Ballantine CHAMBER OF HORROR SERIES. If you liked SARDONICUS—you'll love this one!

SOME OF YOUR BLOOD

Another great modern horror story by Theodore Sturgeon—one of the most exciting authors of the terrible tale. Here is a short horror novel that reaches a haunting intensity. A brilliant novel of modern times that will play fantastic tricks with your imagination. The best from the master of fantasy!



DR. JEKYLL & MR. HYDE

STEVENSON WROTE this famous book while locked in a room right after a horrible nightmare. It reflects the mysterious, peculiar forces that sometimes make a man into a monster. Fans of horror books will relish the original version by Robert Louis Stevenson. Terror, crime, madness and supernatural things all combined in a very famous classic.

TALES TO BE TOLD IN THE DARK

Do you have a secret desire to chill blood, tingle spines? Here are ten stories by the masters of horror, with hints by the editor on reading them aloud to your own circle. You'll be the life of the wake.

MORE NIGHTMARES

"FEAR exists. It lurks in the shadows of a lonely night; in the untenanted house or the tenanted tomb. It is at home in all the dark places, including those of the human mind and there are times when we must admit its presence, acknowledge its existence in order to make our own more bearable. It forms the basis of all my work . . .

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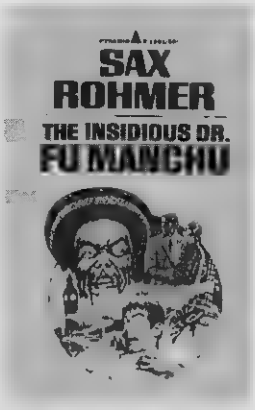
Death was his servant . . . world mastery his goal. Death in every form — death of the body, mind and soul. Only one man knew the full danger of Fu-Manchu's plan — Denis Nayland Smith. On him alone depended the face of Western civilization.



HAND OF FU-MANCHU

Fu-Manchu the indestructible doctor has returned to complete his plan for world domination and to become MASTER of all mankind. Read about this evil genius of science.

BRIDE OF FU-MANCHU

In her hands was the power to stop the world's deadliest plague. With an army of giant insects — and an eerily brilliant council of dead men, Fu-Manchu plots destruction and turmoil for the Western world.

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Back from the dead . . . and younger! From the sacred, unseen tomb of El Mokanna, The Masked Prophet, comes the fanatical cry sweeping through the mysterious East — a cry filled with the sounds of untold horror.

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THE MOLD PEOPLE

when life-masks die

by Verne Langdon

***Fantomas!*—the new "Man with a million faces." Played by Jean Marais, famous for his role as the fabulous beast in the French BEAUTY & THE BEAST.**

What?! YOU a great filmonster fan, don't recognize this mask? "Something looks fishy about the eyes?" you say? Well—just turn the picture upside down and you'll see why when John Agar saw him, he exclaimed "Darned if it ain't mole friend from the Underground Kingdom!" (Mask recreated by Don Post Studios from original Universal mold for THE MOLE PEOPLE.)

the "grue" morgue & the gorilla

When PHANTOM OF THE RUE MORGUE played the local movie house in my home town in 1954, I saw the film at least a dozen times. I marvelled at the gorilla, small & muscular, skittering across a cobblestone street and later perching in the window, its stomach wrinkling & folding like human skin, the mouth chattering, those small dark eyes darting back & forth.

I later learned that make-up man *Charlie Gemora* was wearing the unbelievably realistic outfit and that he, along with George & Gordon Bau at Warner Bros., had created it especially for the picture. Gemora suffered a heart attack during the filming and a stunt man had to finish for him.

In 1961 Charlie Gemora passed away of a second heart seizure, his wonderful ape creations falling into the hands of an apprentice who had often worked with him.

One of the "weird & wonderful make-ups" discussed in the article: "The Cowardly Lion," created by Jack Dawn.

Another great make-up by Bob Dawn's late dad, from THE WIZARD OF OZ, 1939.

like Kong & Joe, a tale of woe

Today, 11 years since PHANTOM OF THE RUE MORGUE was filmed, that same gorilla suit hangs in tatters at Don Post Studios where we are attempting to restore it to its original condition. Unfortunately, earlier movie monkeys KONG and MIGHTY JOE YOUNG are beyond the point of salvation—the various models have been stripped of their fur, some dismantled and several even stolen!

Hundreds of props, life-masks & molds, overcrowding the small make-up labs where they were first created by masters of the past generation, have met a fate similar to the Gemora Gorilla & Kong & Joe Young.

Lugosi discovery!

During a recent search for a life-mask of the late Bela Lugosi I was admitted to Ben Lane's

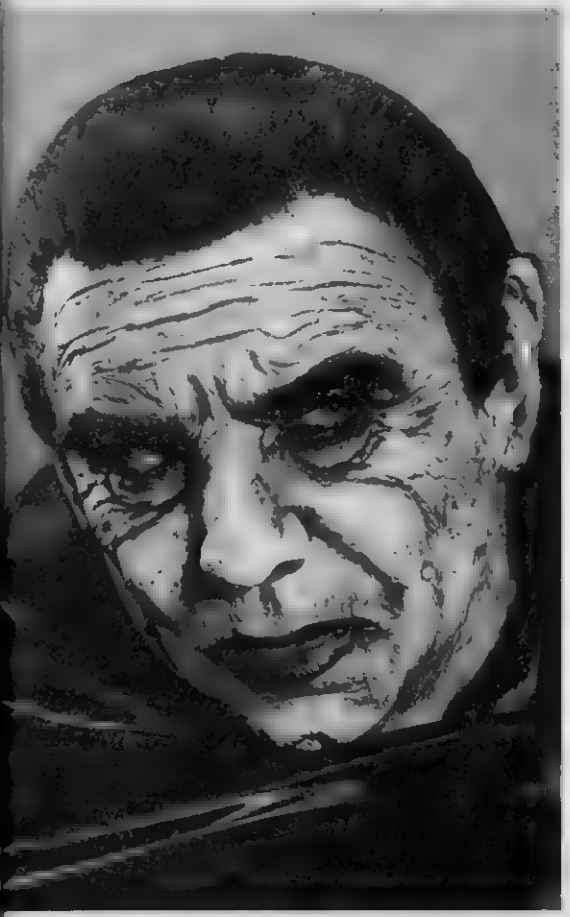
lab at Columbia only to be met by several shelves piled high with half-broken molds, rubber face appliances decayed by time & smog, and a few life masks. Miraculously, the Lugosi cast was among them. "To be truthful," said Lane, "I didn't even know it was there!"

Geo. Bau, who with brother Gordon heads the make-up department at Warner's, remembers having made a cast of Lugosi's face shortly before the actor's death.

"But that was for a wax figure used to publicize THE BLACK SLEEP and is floating around New York someplace. It could probably be bought for around $1000 if we could just find it."

other faces, other places

Gordon Bau reminds, "We've still got the faces of Vincent Price for THE MAD MAGICIAN and HOUSE OF WAX but long-gone is the dis-



Don Post Dracula mask modeled by the author of this article.

Recognize Vincent Price? From THE MAD MAGICIAN, 1953.

Ape comes to life in Studios where Verne Langdon works and threatens to add FJA mask to those of Blacky LaGoon, Quasimodo, Talbot The Wolfman, Kharis the Mummy & the Frankenstrange Monster on the shelf.

torted make-up for Lionel Atwill as he appeared in MYSTERY OF THE WAX MUSEUM."

Bob Dawn, an accomplished make-up man, whose father Jack created the many weird & wonderful make-ups for THE WIZARD OF OZ, recalls: "Dad passed away several years ago but most of his molds were lost or destroyed long before his death."

At Universal Studios every available space is crammed with every conceivable size & shape of mold. Molds for the Creature from the Black Lagoon, the Metaluna Mutant & the Mole People fill a loft above a set on Universal's back lot. The suits for the Creature, tho tattered like Gemora's ape suit, still hang in Bud Westmore's lab.

"It hurts to throw these things away," Westmore explained to me, "but there just isn't enough room for them." When Forrest Ackerman heard this he threw a fit. "I'll bet the *Post Studios* would be glad to preserve them," he said, "or *I'd* be delighted to add any of them to the many horror souvenirs of Lugosi, Harryhausen, O'Brien, Post, Delgado & other stars, maskmakers & model-makers already on display in my Monster Museum." **END**

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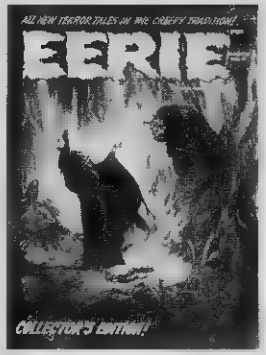

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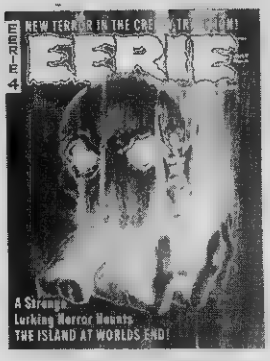

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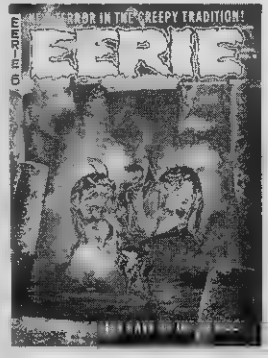

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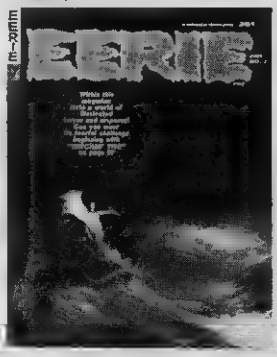

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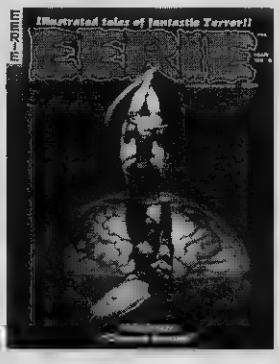

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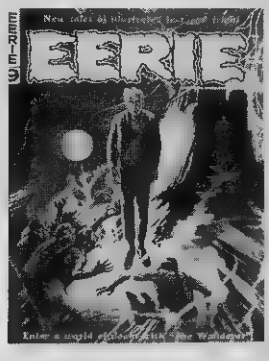

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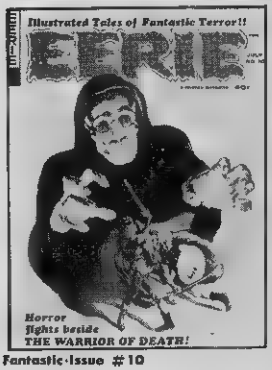

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YOU AXED

Down Memory Lane with Vickie Lane as the JUNGLE CAPTIVE (Universal 1944). Kruger the Krool is the bad man who's doing something he shouldn't Otto to the poor ape woman. Scene is shown for *Mark Ericksen, Norman Bearden, Tim Hammell, Mary Holly, Edwin & Michael Hasson and Jane Porter.*

FOR IT!

Black-masked Gregor, lion-tamer of PSYCHO-CIRCUS. Who is he? Turn page to find out! He's so popular we show him twice. For *Philip Scoon, Steve Young, David Stone, John Bess, Dennis Peare, Lee Richards and Jeffrey Hanson.*

The New GOLEM (Andre Reybaz). We hope he strikes terror into the hearts of *Oscar Estes, J. Gourmelin, Philippe Druillet, Billy Warren, Svetlana Makarovic, Josef Nesvadba, Henry Eichner, Jean Kerchbron and Robby Loew.*

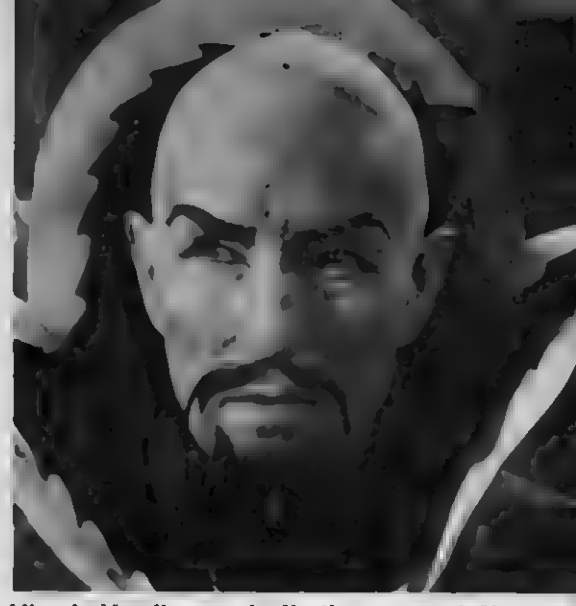
YOU AXED FOR IT!

DRACULA — PRINCE OF DARKNESS, the man behind the mask on the previous page, is of course *Christopher Lee*, fearfully shown for *Rod Scott* of New Zealand, *Steve Koons*, *Jack Dennett*, *Doug Bodner*, *Martin Moss*, *Helene Laffont*, *Terry Gray*, *Terry McLaughlin*, *David L. Price*, *Kathy Godwin* and *Donald Flowers*.

"I'm a Mole Cowhand from the Rio Grande," sings one of THE MOLE PEOPLE to Cynthia Patrick in this Universal Picture of 1956. For *Arthur Allen*, *Bill Kelley*, *Roy Newkirk*, *Kevin Garetz*, *Jack Bruce Wattstein*, *Randy Nesseler*, *Robt. Kolbey*, *Mike Kennedy* and *Ron Parrott* ("the Good Bird").

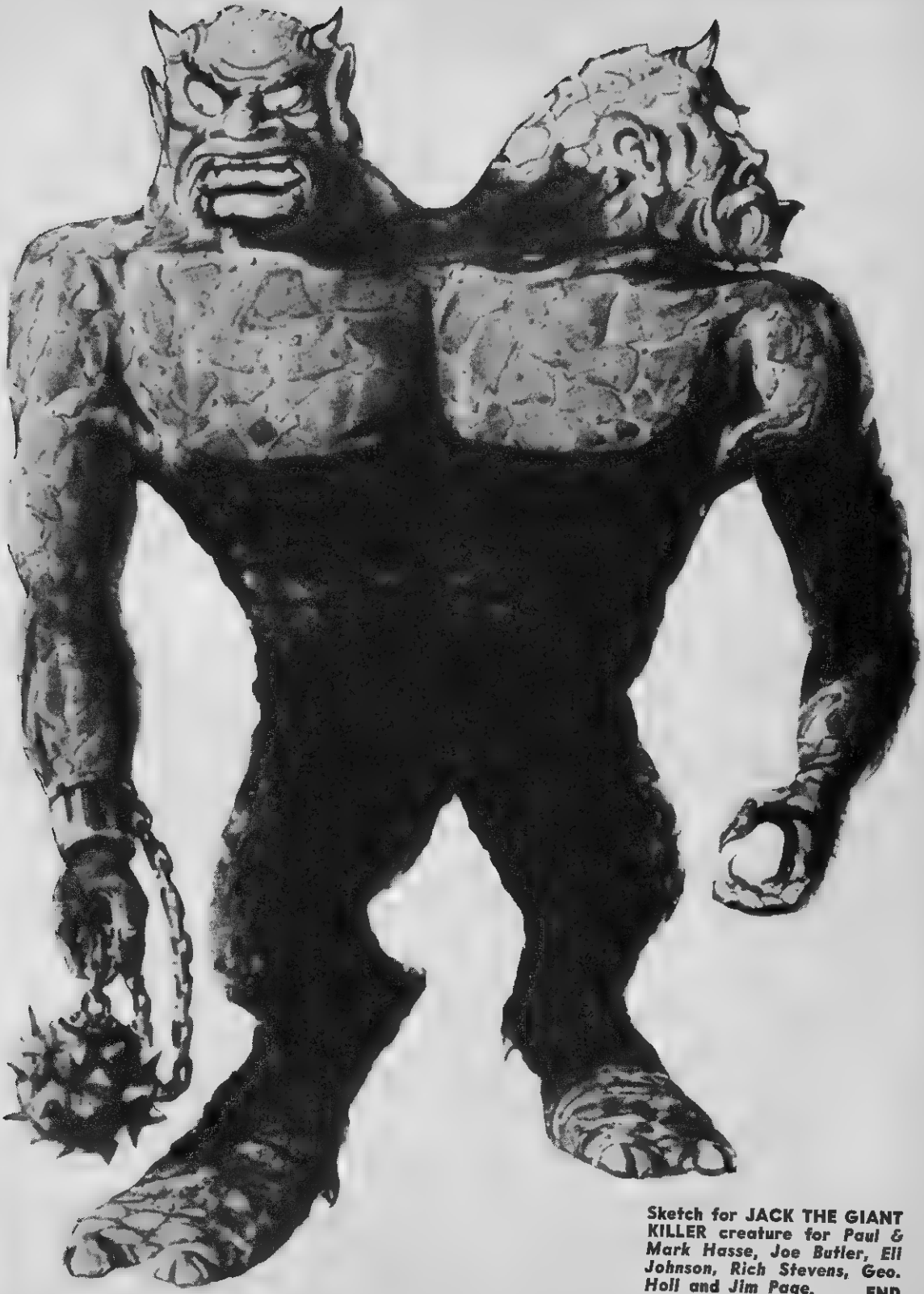
Above, a pterodactyl that knows his business (also his movie stars) carries off Raquel Welch for a fantastic prehistoric voyage while, below, cave girls run for their caves as Super Turtle appears on the scene. Shown for thousands of Harryhausen fans including Mike Willis, Mike Nasco, Bill Smith, David Brecken, Telly Spencer, Frank Sandusky, Jack Williams, Larry Brooks, Harry Warfield, Brett Sirles, Bryan Smith, BJPano, Bill Hodges, Jon Berg and Russ & Scott Kingston, these 2 scenes from the new ONE MILLION YEARS B.C.

Boris Karloff in 1939 in his last motion picture appearance as The Monster in Universal's SON OF FRANKENSTEIN. We hope this brings back fond memories for Rick Ahern, Wayne Herring, Sheri McAdams, Harry Wilson, Wedolyn Ann Turrey, Paul Maito and Richard Kelly English.



Ming is Merciless again (in the person of Chas. Middleton) for FLASH GORDON fans Ken Cramer, Lane Sloane, Gray Daniels, Dale Hart, Robert Browne, Frankie Larkin, Mike Oestreicher, Chas. Reinsel, Winter Botham, Karl Borland, "Dynamite" Taurasi and Jo Berg.

Bela Lugosi bares up the Ape Men in RETURN OF THE APE MAN for Edw. Emke, David Izzo, Richard Scileppi, Jim Krugjohann, Mick Morgee, Tony Poe, Jeff Rovin and John Ainsworth.



Sketch for JACK THE GIANT KILLER creature for *Paul & Mark Hasse, Joe Butler, Eli Johnson, Rich Stevens, Geo. Holl and Jim Page.* **END**

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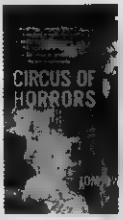

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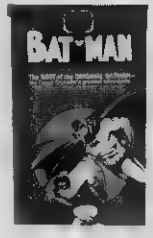

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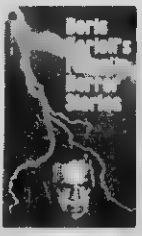

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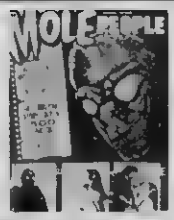

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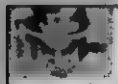

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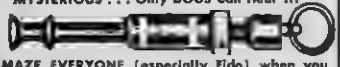

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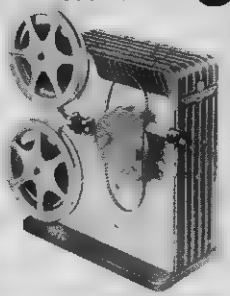

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When THE DEVIL COMMANDS

—there's the devil to pay!

The year was 1940. Diabolical forces of war were wrecking Europe. Columbia announced that it would make a terrifying Karloffilm called THE DEVIL SAID NO, based on a novel of "shivery excitement" by William F. Sloane. The book, "The Edge of Running Water."

The mystery-horror tale which follows the adventures of a rising young psychologist in a remote farm house.

Against a normal enough background, events begin to take on shapes of terror, with a tinge of the Unknown.

A woman dies. Julian Blair, physicist, inventor, disappears.

There is a chill wind blowing—hints of things beyond the borderland of the natural—and there are the strangely believable researches of a half-mad electro-physicist looking for a way to communicate with the dead.

ernest allan poe

"It was as if Edgar Allan Poe had written one of his horror stories in the style of Ernest Hemingway," reported one critic of Sloane's previous book, "To Walk the Night," and here was another, even spookier.

Imperceptibly the events diverge from the comfort of ordinary existence and become dis-

Dr Blair's greatest experiment. Will it be his (Karloff's) last?

An open & shut case? That's about the size of it! And note wide tie of 1941—once again in style in 1967!

Karloff about to give a demonstration to one of his skeptical critics.

quieting, with a touch of strangeness for which no name can be found.

Of "To Walk the Night" (later done on TV) it was said:

". . . a most skillfully imparted gust of chill from Somewhere Else."

". . . an admirable excursion into another dimension altogether, a journey into anxiety & fear."

". . . two strange deaths, a most exciting batch of superscience and a fantastic solution."

"20th century incredulity is forgotten during the breathless tale."

And "The Edge of Running Water" was even better received:

"Cold chills & thrills combined in a most unusual item for those who crave a touch of the unknown, a bit of wrestling with things beyond human ken and footprints pointing to foul play."

foul play & folo play

So they wrote a script for it—at first called it THE DEVIL SAID NO but eventually released it as THE DEVIL COMMANDS—and cast Boris Karloff at the head of the cast as Dr. Julian Blair, who had spent most of his life working to perfect a machine that would register peoples' brainwaves and record them on a chart.

Steel yourself for the iron hand of horror! the public was warned.

You'll thrill with terror as Boris Karloff, the master of blood-curdling horror, pierces the veil beyond the grave. What forbidden secrets lie hidden on the other side of the tomb? Will man ever penetrate the plane that separates the living from the dead? Is there any way of communicating with those who have passed on?

In THE DEVIL COMMANDS, these unsolvable mysteries are forthrightly attacked.

Boris Karloff put his best film footage forward as Dr. Julian Blair, who took a giant step ahead, advancing an entirely new theory and creating an incredible electrical machine which helped him probe the weirdest mysteries of Death's domain.

Because his theory was so new, so radical, he needed the services of a professional spiritualist and used one to furnish a living link between his machine and those who have passed on.

science vs. the supernatural, the plot of the picture

Bereaved by the death of his wife, Dr. Blair (BK) throws himself body & brain into the problem of bridging the barrier between life & death. His daughter Anne (Amanda Duff) and his former assistant, Richard Sayles (Richard Fiske), become increasingly alarmed at his monomaniacal dedication to his work.

He even electrocutes his own housekeeper in the fanatic pursuit of his experiments.

At last he feels forced to seek the assistance of a spirit medium and contacts the famous Mrs. Walters (Anne Revere). She agrees to assist him in his unorthodox work. But despite every precaution, the collaboration between the scientist & spiritualist ends in disaster. Mrs. Walters sacrifices her own life in a kind of 20th century electrical Iron Maiden.

Dr. Blair is now in deeper than he ever intended. He has committed a series of scientific murders—but murders nevertheless. Yet, he must go on.

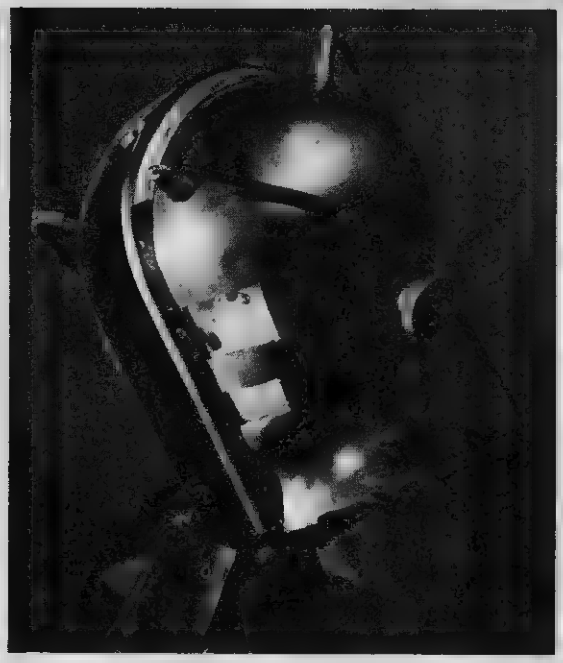
He turns now to his own daughter! "Help me, Anne! For your mother's sake . . . for my sake . . . for the sake of all mankind!"

But when his own flesh-&-blood balks at being encased in the robotic-looking metal machinery that has been created to serve as a mental bridge between this world and the next, Blair's patience—and his mind—snap.

The mad doctor attempts to force his own daughter into one of the death traps.

Anne struggles for her life.

The spirit medium (Anne Revere) goes into her trance for Dr. Blair.



He lost a bet to his girlfriend and now has to suffer what she does each time she goes to the hairdresser.

Great Shot from the Great Days of Karloff.

Dick rescues her at the last minute.

But the end is not yet.

the room that roared

It has been over a quarter of a century since the editor saw THE DEVIL COMMANDS—some of you may have been more fortunate to catch it on a Son of Shock revival on TV—but he still remembers with a rise of his hackles the turbulent conclusion of the picture.

A long table with weird props surrounding it, human forms encased like mummies in metal caskets.

The whine & whirr, the crackling & pulsating of rheostats, generators, coils, tubes, spark-gaps, as voltage energy & high-frequency radiation are forced to impossible heights.

The bodies vibrate & strain in their metal cocoons, gyrate & jitter, threatening to burst their bonds. Loose objects hurtle about the room as tho in the grip of a hurricane. A titanic, tornadic force tugs the occupants forward as tho into a 4-dimensional vortex.

When the very fabric of space seems about to be ripped asunder, there is a thunderous explosion. Dr. Blair is dead. He tampered in God's domain, meddled with things man was meant to leave alone. A generation ago, in the pre-Cryogenic Age, they still had such superstitious notions. **END**

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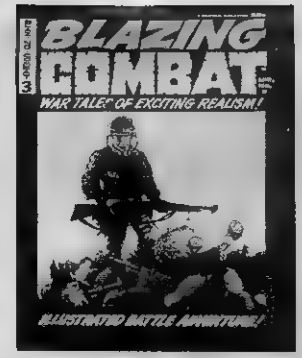

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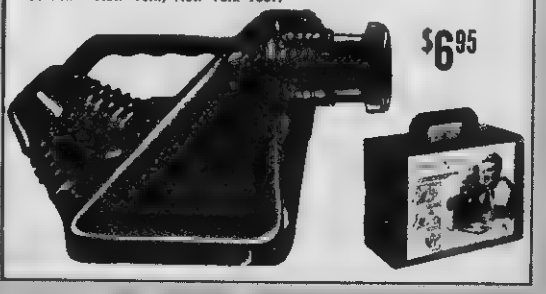

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THE MEN BEHIND THE MON

It's *not* true that *blonds have more fun* and in this month's "Men Behind the Monsters" we're going to tell you exactly why!

It all started nearly a year ago when Don Post Studios' craftsmen started to work creating a WHITE GORILLA to be used in an upcoming Universal feature film THE PERILS OF PAULINE, a satire of the silent serial days of motion pictures.

Lab artist Marcel Delgado was chosen to model the head, hands, feet & chest for the albino ape. Delgado, who worked on both KONG and MIGHTY JOE YOUNG, is an expert on the subject of simians.

The ape head was modelled

Marcel Delgado, world-famous "Monkey Maker," creating the WHITE GORILLA head in clay. Head was later reproduced in durable fiberglass.

"WANNA WASSLE?" grunts the WHITE GORILLA prior to receiving a vinyl spray-bath!

STERS

By VERNE LANGDON

over a plaster cast of a human head in order that the jaw mechanism would operate when an actor wearing the suit would open his own mouth. The gorilla jaw would then automatically close when the actor's mouth would close.

Meanwhile, in the Wig Department artists were busy combing & brushing the white hair (synthetic yak) from which the body of the gorilla would be made. An important point to keep in mind is that this synthetic yak hair is no longer available except in the white color.

After the gorilla head was completed and a mold made, it was decided that the head should be made of fiberglass instead of rubber so that the jaw mechanism could be properly installed as *part* of the head. The hands, feet & chest were made of latex gum rubber.

Completed, the gorilla suit weighed nearly 50 pounds. As gorilla suits go, that's not too heavy. But it gets pretty warm if you're wearing the suit on a movie set. Those hot lights can put you in 100° temperatures! About 15 or 20 minutes is all anyone can take inside the suit.

At any rate, *the afternoon before* the WHITE GORILLA was to go before the Universal cameras the director decided the gorilla should be dark brown! It seems as tho there's some "switcheroo" in the movie and two additional suits had to be obtained from a costume house. These were dark brown which explains the director's dilemma.

Giving our WHITE GORILLA a "dye job" was more of a problem than you might guess. It seems as tho the fibres of the synthetic yak hair will not accept any regular dye!

Post Studios' Lab Technician, Ellis Burman, suggested the use of a vinyl base paint (this must be sprayed), and the paint department began the long task of spraying the WHITE GORILLA dark brown.

Lucky for everyone, the vinyl spray-bath worked perfectly and the WHITE GORILLA-TURNED DARK BROWN GORILLA was ready in time for the next morning's filming.

FM's editor accompanied me and the gorilla suit onto stage 28 at Universal (the PHANTOM OF THE OPERA stage).

The set was delightfully macabre! Dank stone catacombs and secret passageways greeted us, and even a haunted castle set!

Then the gorilla was "on," carrying beautiful PAMELA AUSTIN on his shoulder, while co-stars PAT BOONE & TERRY-THOMAS watched with amusement off-camera.

Incidentally, the gorilla sequences took nearly 5 weeks to photograph, so they must be planning plenty of gorilla-packed action.

When you see THE PERILS OF PAULINE be sure to watch for the "real" dark brown gorilla. Only you & the Don Post hairdressers know for sure!

This is how our WHITE GORILLA looks for Universal's PERILS OF PAULINE feature. We agree with "Pauline" director that dark hair is more a-pauline than blond!

PERILS OF PAULINE co-star TERRY-THOMAS lets the DARK BROWN WHITE GORILLA loose from his cage for a rampage!

2000 years dead—and
thirsty as the devil!

THE VAMPIRE AND THE BALLERINA

the female dracula of '61

A 2000-year-old horror legend was brought to life on the screen in 1961.

From Italy it came.

Dubbed into English & Screamish (the latter is a yell of a language that's not for the squeamish).

They called it "a switch on the vampire theme that makes Count Dracula look like an amateur."

"A spook-&-scare-'em melodrama."

"A Hair-Raising Tale of a Blood-Lusting Fiend!"

"Victims for the Vampire Queen!"

"Just as in the good old days of film fright," the producers promised, "THE VAMPIRE &

THE BALLERINA (a ballerina is a female dancer) has a full house of:

Gothic castles
filled with
Sinister counts
and even more
Menacing countesses
and (shudder)
Slinky servants
and—
Creepy music.

All this mystery takes place in the midst of dark & eerie forests."

the scary story

"Don't go near the castle!" the natives warn a ballet troup whose pretty young dancers are rehearsing in a town nearby. The town is in Europe and the castle is in disrepute. That is to say, it is reputedly haunted.

But Francesca & Louisa (Tina Gloriani & Helene Remy) are more adventurous than the rest and risk venturing into the forbidden woods near the village.

As night falls the girls realize they are lost. A sudden storm comes up, with terrifying bolts

Out of her coffin and out into the night.

A makeshift cross nevertheless makes him boss over the vampire.

of lightning and ear-splitting claps of thunder.

Francesca's boyfriend Luca (Walter Brandi) sets out in search of the girls. He finds them in the midst of the thunderstorm and they all head for the castle, hoping to take refuge there till the fury of the elements has subsided.

In the ancient Gothic structure the lost trio is greeted by a beautiful Countess (Maria Luisa Rolando) who rescues them.

Or does she?

Have they only traded a peril they know for a situation more perilous?

The Countess is not only beautiful but—sinister.

Mysterious.

That night, as Louisa lies sleeping in her bed, she is visited by a female vampire! Bitten! Falls victim to its legendary spell!

In the morning the 3 young people leave the castle but the following night the vampire ventures into the village and visits Louisa again. As the time-ravaged face of the bat-woman becomes younger, Louisa gets weaker.

Louisa finally faints.

She's beautiful . . . she's enraged . . . she's a vampire!

"Ouch! That hurts!" "It's supposed to!"

mystery of the castle

Luca is curious as to what is happening.

He returns to the castle.

Confronts the Countess.

Forces a reluctant confession from her: "I am a prisoner!" she declares. "A prisoner in my own castle. My servant (Lazaro Ravaioli) forces me to remain here. Yes . . . we are both creatures of the undead."

In the meantime, Francesca cannot contain her curiosity and does an unfortunate thing: she follows Luca to the castle. There, she is attacked by a vampire! But, protected by her gold cross, she manages to escape.

However—

horror in the forest

When Luca & Francesca flee for their lives, they lose their way again in the woods.

But the vampires are familiar with the woods. And soon, to their horror, the boy & his bal-

lerina friend find themselves trapped by the fiends of the night!

However, Luca has heard that vampires cannot face the light of day and, having a clever head on his shoulders (and wishing to keep it there) he manages that he & Francesca elude the bloodbats-in-human-form until the dawn.

When the first rays of the morning begin to penetrate the thicket, the vampires realize—too late—they are trapped!

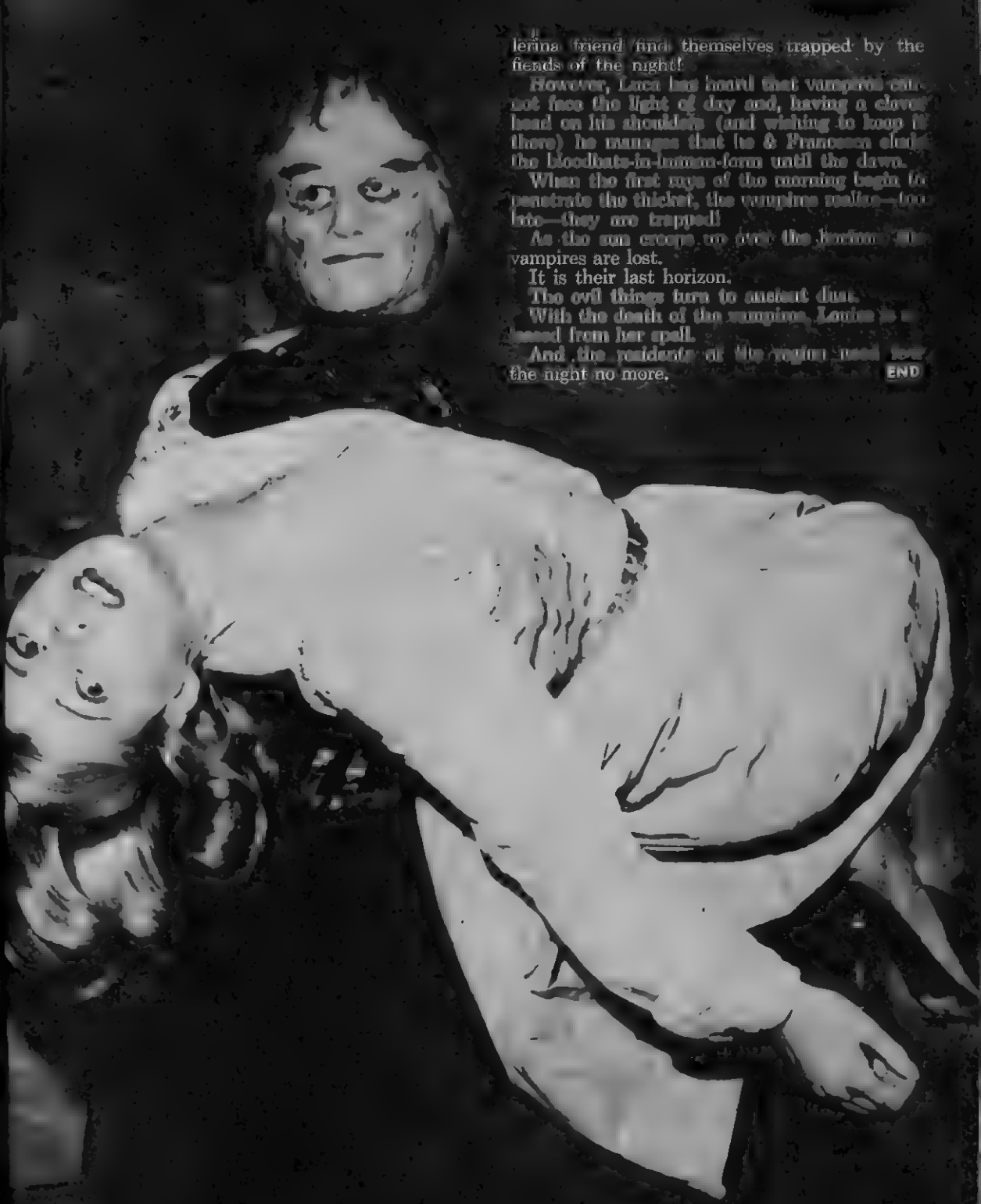
As the sun creeps up over the horizon, the vampires are lost.

It is their last horizon.

The evil things turn to ancient dust.

With the death of the vampires, Louise is released from her spell.

And the residents of the region need fear the night no more. END



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MYSTERY PHOTO DEPARTMENT

MEET THE MANIMAL

Is it one of the mutated creatures from THE ISLAND OF LAUGHTON'S SOULS?
Is it one of the inhabitants of ANIMAL FARM?
Is he one of the 7 FACES OF DR. LAO?
Is he PIG-MALION?

We have a sinking sensation (Hself a clue) that some of you will know the picture already without prompting. However, we'll give you one hint anyway, or two.

The words LON GETS A GIRL A TAPE may be rearranged so as to give both the title of the picture & the name of the man who produced it.

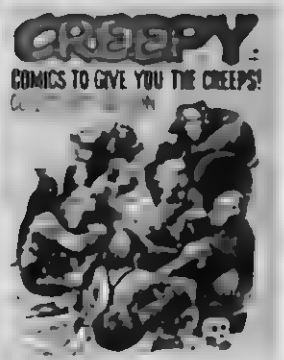
So may GORILLA GETS TAN APE.

Good guessing!

Mystery Guest in Issue #43?

As we went to press no one had yet guessed. So we'll tell you.

If you were a real smart Alec (Who Quinness) then you weren't fooled by A CREATURE OF THE WHO'D DALEK but figured out that it could be turned into CREATURE OF THE WALKING DEAD. And that's just what it was. The ghoul . . . zombie . . . mummified corpse . . . whatever it was . . . walked all the way up & into our pages from Mexico.



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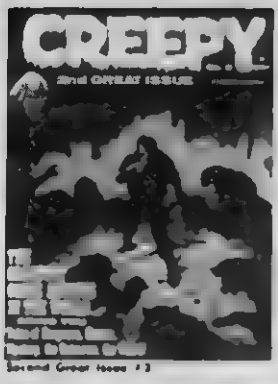

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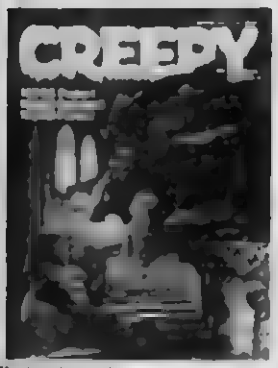

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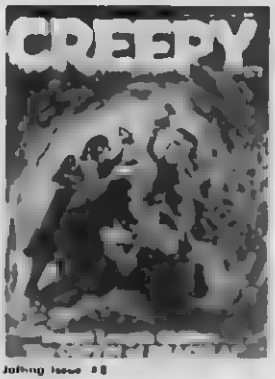

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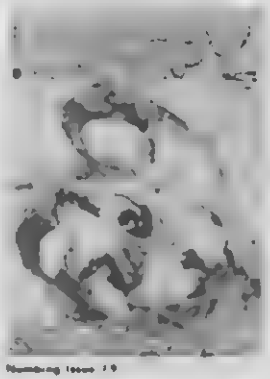
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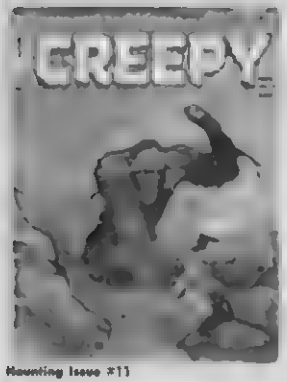

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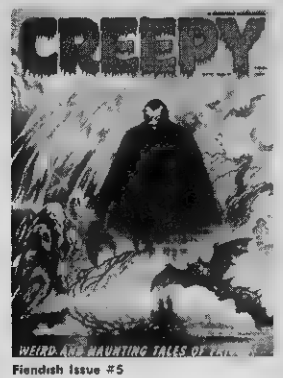

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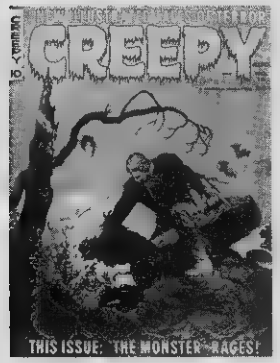

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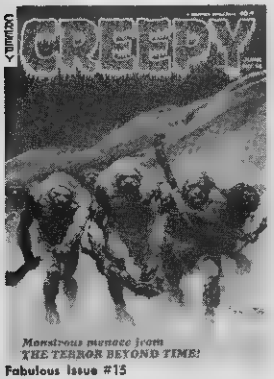

Fabulous Issue #15

GET THEM NOW!

CREEPY BACK ISSUES AND SUBSCRIPTIONS

Prizes this issue to **RICHARD CONTINI** of St. Louis, Mo.; **LORIN J. SPAULDING** of LA; and **FRANK MATHEWS**, Ontario, Ore.

This issue DEDICATED to VERN BENNETT, one of the best friends & helpers a fortunate editor ever had. With fans like Vern we'll make it thru to issue #100.

Wanted! More Readers Like

BEVERLY ANNE TRUEX

FILM FUN

Issue #44 was absolutely fabulous.

I recently came across some issues of the defunct magazine Film Fun. In the Apr. '35 issue in an article which tells of movies in the making this interesting information appeared:

"THE RETURN OF FRANKENSTEIN, starring Boris Karloff, is now being made by Universal, which should be exciting news for all lovers of the chills & fever feeling. Horror will be the keynote." (We all know what film they're talking about.) **(BRIDE.)**

"VAMPIRES OF PRAGUE, another horror picture, is being prepared at MGM. The title may be changed before the release **(It was: to MARK OF THE VAMPIRE)** because of the differences in meaning of the word vampire. In this instance it means a ghostly being that sucks the blood out of the living while they sleep. Tod Browning, who used to film the grotesque tales with the late Lon Chaney, is in charge of direction."

MICHAEL MITCHELL
Milton Jct., Wisc.

Wanted! More Readers Like

JON BERG

OR TRY A TIME MACHINE

I read **FM** all the time and was wondering if you could solve my problem. I would like to buy dinosaurs like the ones used in the new movie ONE MILLION YEARS B. C. and the ones in **FM #43.** I already have the small plastic kind but would like ones that can be posed or just look very real. I hope you can tell me who or where to write for my needs.

DELRAY WISE
Chesterton, Ind.

● **About the only way we could help you out would be to lend you a small fortune. Years ago when Roger Corman was about to make his first monster movie—THE BEAST WITH A MILLION EYES—he phoned me asking who might build him his monster. I recommended Ray Harryhausen. "Good God!" Corman's voice anguished over the phone, "I couldn't afford him—why he charges $10,000 a tentacle!" And that's why the octopus in IT CAME FROM BENEATH THE SEA was a "quintopus"—had only 5 tentacles because the studio could afford only $50,000 for the job. So when you talk about wanting to buy a "reel" dinosaur, you're talking about real big money. Such models are not playthings and are not sold to the public. Sorry, young fellow.**

Wanted! More Readers Like

GEORGE PARSONS

J. KEN BELLOWS

YES, MR. SPOCK

I compliment you on the rise in quality in issues 41 thru 44, each better than its predecessor.

The thing I really liked was the articles on movies like FANTASTIC VOYAGE, DR. WHO & THE DALEKS and Monsterama. In Monsterama you said half the drama is meeting with alien life. How about a series on the other half? This is the vehicles man travels in to find the unknown. The submarine, airship or spacecraft always has awed the viewer. I remember when I went to see FANTASTIC VOYAGE, when they showed the **Proteus** there was a hush to the chatter as the audience was awed by its sleek lines.

You did articles on such bomb programs as Munsters and Addams family, how about articles on VOYAGE TO THE BOTTOM OF THE SEA, LOST IN SPACE, TIME TUNNEL and my favorite program, STAR TREK? Shots of the vehicles used in all programs would be in order. Stills of the huge **Enterprise** would be great. You got to admit that a mile long spaceship is quite large.

Well, I guess I'll sign off for now but as Mr. Spock would say, quote, "It would be illogical not to print this letter: main Phaser Batteries are trained on your office."

ROBERT WILLIAMS
Mt. Prospect, Ill.

STUBBLE TROUBLE MAKES HIM BRISTLE

Frankenstein! Other monsters may be grislier, they may squirt acid on their

FRANKENSTEIN

By Ralph Muccie

adversaries or incinerate whole buildings with their eyes, but to me the twisted, tormented, childlike hulk of flesh that forever attempts to be human but never succeeds, will always personify true horror. Put yourself in the monster's place—wouldn't it be horrible, in any sense of the word?

But! I have noticed one thing: none of the characterizations of the monster ever seem to sprout any sort of facial hair . . . a moustache or a beard. A person on the go as much as Frankenstein was is sure to own at least a good stubble or a few bristles. Even the sideburns do not grow. After the monster was exposed to the flames of the burning mill in the original movie, part of his hair was singed away. In time this grew back. But nothing below the forehead. How come? Did the good doctor forget to plant any hairs on his creation's chin or did the cadavers he used come from men who never had to shave? Or is this just an oversight on the part of the make-up department?

FRANK MATHEWS
Ontario, Ore.

● Oh, we HARDLY think it could have been the make-up department's fault! Must've been all those CLOSE SHAVES the monster had that kept him so clean shaven . . .

WANTED: More Readers Like

GARY PARKER

LAMAR D. TABB

WHEN DRACULA CAME BACK

I remember THE RETURN OF DRACULA as the first Dracula movie I ever saw—it scared the yell out of me at the time ('58) and even today, after judging with a more mature, perceptive eye, it has its beauties. Tho one can hardly compare it to Lugosi's original or to THE BRIDES OF DRACULA, RETURN was better than the general run of horror entries during the 50s. To my dying day I shall shudder to remember ridiculous drivel like BLOOD OF DRACULA, KING DINOSAUR, TARGET—EARTH! and Curt Siodmak's incredibly bad CURUCU, BEAST OF THE AMAZON. Francis Lederer made the most of script limitations to turn in a truly impressive interpretation of the Undead Impaler; Gordal Bellac, the vampire, is portrayed as fiendish, but, all the same, there is that disquieting sense of pathos about him. John Carradine, another good Dracula, has been accused again & again of playing the Count as a pathetic unfortunate rather than the inhuman monster he is "supposed" to be. Ah, but even vampires remember their humanity. I refer you to Chapt. 3 of "Dracula"—the last page—wherein Dracula for a few moments recalls a time when there was love in his life. It is a bitter scene and one that helps the reader remember that, no matter what crimes Dracula is guilty of, he is what he is thru no fault of his own. Lugosi was Dracula the fiend; Carradine, Dracula the man that once was. Both were

terrific, and both in their separate interpretations were correct.

About Bela: I am fascinated by that poor tortured soul. As Boris Karloff pointed out, "He was worth a lot more than he got." Please print more articles like "Public Vampire #1."

STEVE UTLEY
Smyrna, Tenn.

A GREAT THING FOR "THE KING"

As per your recommendation in #45, I've sent a letter to the President of the Academy of Motion Pictures (9038 Melrose, Los Angeles/Ca. 90046) requesting that steps be taken to honor Karloff with some kind of an Oscar for his unique role in the development of monster movies. Is there anything else I can do to help make his 80th year a memorable one?

MICKEY ADAMS
Riverside, Calif.

● Your editor has just had what he considers to be one of the best brainstorms of his life. It's too late for Chaney Sr. or Bela Lugosi or Peter Lorre but by the immortal Frankenstein it's NOT too late for BORIS KARLOFF!

Now here's my idea:

The world famous forecourt at Grauman's Chinese Theater in Hollywood. As you know, there in cement are the autographs, handprints & footprints of scores of stars who have made their marks in the film world. Doug (THE THIEF OF BAGDAD) Fairbanks. John (JEKYLL-HYDE) Barrymore. Fredric (DEATH TAKES A HOLIDAY) March.

Doesn't BORIS KARLOFF deserve to be there? Resoundingly, we at FM say YES.

Wouldn't YOU be proud to help make it possible?

We now call on EACH & EVERY reader to write the manager of the theater, giving your reasons why you feel "The King" should be honored for posterity by being included with Gable, Monroe, Jolson and other movie immortals. Some day, after Boris Karloff is gone (and we hope that isn't till after the year 2000!) you may be able to visit the forecourt in person, and then you'll be proud that YOU helped make a dream come true when you look at the signature of Boris Karloff and step into his footprints to see if you're big enough to fill them.

"Never underestimate the power of a filmonster!" We helped save STAR TREK with our letters. Let us now make this our greatest crusade. Send a letter TODAY to The Manager, Grauman's Chinese Theater, 6927 Hollywood Blvd., Hollywood/Ca. 90028. Get your friends to write. Get petitions signed. Send your letters Special Delivery (if you can afford it: 30 cents in addition to the 5 cents regular or 8 cents airmail postage). Point out that Karloff's 80th birthday is coming up on the 23rd of November.

Let's All Boost

BORIS!

Point out that he is one of the oldest actors still actively working and is still big box-office. Point out that he appeared with Douglas Fairbanks Sr. way back in 1919; that he was in SCARFACE; tell the Mgr. any other important facts that you have learned from reading FM, facts that would influence him to invite Boris Karloff to a signature-signing ceremony.

Let's all pull together to achieve an important First for Filmonsterdom and we can promise you this, that if it all comes true we'll be right there with our photographer to take pictures of the great event for you who showed the world how much you really care about filmonsters and about the greatest living one in particular.

Thank you.

DR. FRANK N. STONE

For those who may not have caught it, satire was in fine form on TV recently in the "Never, Never Say Die" episode of **The Avengers**, starring Christopher Lee. My own Christopher Lee **(son of the writer of this letter)** was convulsed with laughter during the sequence with the radio-controlled boat. Mr. Lee as usual walked away with the show in his pocket as Dr. Frank N. Stone, android. Some of the most chilling moments, too, since CURSE, HORROR and THE MUMMY were created by Mr. Lee. Hi-lites were his appearance in the woods at the beginning, the car running him down (twice), the resurrection at the hospital, his terrific fight with Steed (a la the old Cushing-Lee battles), his relapse in the office, the eyes flickering open in the cell, and the final big discovery scene.

BILL COBUN
Erlanger, Ky.

Want to write us? (As if we could stop you!) Address your comments, criticisms, questions, rants, raves whatnots to—
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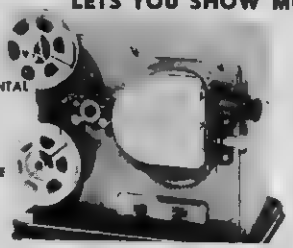

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The Corpse-Making 4-Dimensional Man can walk through walls, but needs the life force of others to keep himself from becoming a modern Mummy. Only $5.95.

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WHAT HAPPENS when a runaway planet plays hookey from stellar space? Another universe calls in a space scientist to stop exploding missiles, and trouble in the skies. This is a truly wonderful space-and-science film . . . one you won't ever forget. So get it today! 8mm, 160 feet, $5.75.

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Teenagers see what looks like a shooting star blaze to earth. At its landing spot they find an old man writhing in pain, his hand covered with a strange substance. They rush him to a doctor, who watched the substance spreading before his eyes. The Blob continues to spread, & terrorize the town. Only $5.95.

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THE WHO'S WHO of the MONSTER WORLD team up in the funniest monster film ever made. Imagine Frankenstein, Dracula, The Wolf Man and The Invisible Man combining their eerie talents to trap Abbott & Costello. They even suggest using Costello's brain for the Monsters. Great fun! 8mm, 100 feet, $5.75.

ABBOTT & COSTELLO IN ROCKET & ROLL

THE FUNNIEST COMICS in Hollywood double up for a crazy rocket trip through outer space. Beauties and cuties in Venus tempt them. The runaway rocket ship scares the life out of them. And through it all Abbott & Costello give a hilarious performance that will make you "die" laughing. 8mm, 160 feet, $5.75.

NOW FOR THE FIRST TIME— THE 3 STOOGES IN 3D

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Hired as detectives, our 3 friends take a hilarious taxi ride to Egypt. And when they enter the tomb . . . WOW! Only $5 95.

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A MAD DOCTOR sets out to create the most fearsome monster ever born He winds up with a TEENAGE FRANKENSTEIN combining a boy's body, a monster's mind, a creature's soul. Does the doctor live to regret his fiendish accomplishment? This gruesome movie, a real thriller, gives you the answer. 8mm, 200 feet, $5.95.

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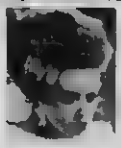
SUPERNATURAL TECHNICOLOR!

FRANKENSTEIN GETS EVEN and his "revenge" makes this the scariest monster movie ever made. The Stalker Walker gives an unforgettable performance The dark, dank mood of this film is not for the lighthearted Full of fight and might, it is just right for your Monster Film collection. (Available in both black & white or in supernatural Technicolor.) This 8mm film is a full 200 feet. Black & White, $5.95; Technicolor, $12.95.



THE BRIDE OF FRANKENSTEIN

FEARFUL FRANKENSTEIN monster Boris Karloff wants to marry Elsa Lanchester Nothing stops this gruesome two-some . . . not even the fact she is 7 feet tall, is wrapped in ghoulish gauze and has ragged stitches around her neck. A classic film every collector should own! 8mm, 160 feet, $5.75.

SON OF FRANKENSTEIN

In a nightmare of stark terror and violence the revived Monster threatens death and destruction to a panic-stricken community Only $5 95.

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WOULDN'T YOU KNOW that only Boris Karloff could be so horror-able as the original MUMMY! Back in 1932 he let the Hollywood studio "torture" him for hours, wrapping rotting gauze, spraying chemicals, baking it all with clay. No wonder Karloff was so wonderful as THE MUMMY . . . he felt so horrible he took it out on the film's victims. You'll feel just grand, though, as you watch his eerie performance 8mm, 160 feet $5 75

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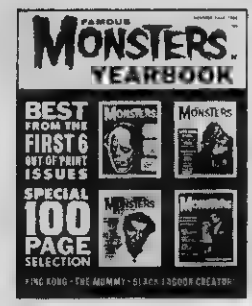

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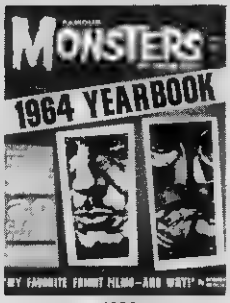

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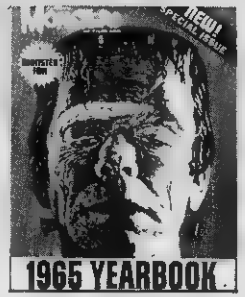

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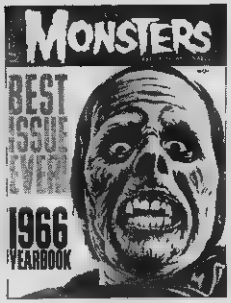

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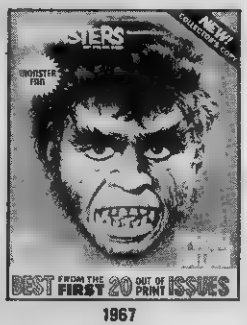

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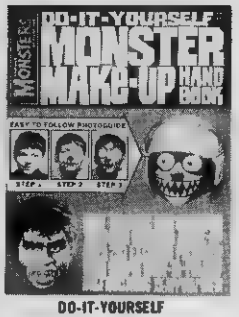

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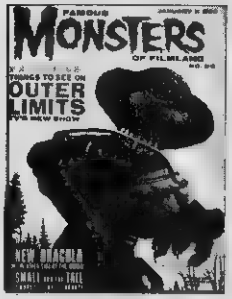

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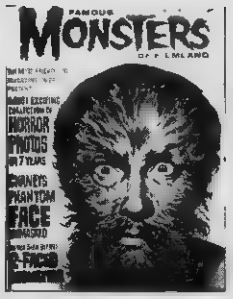
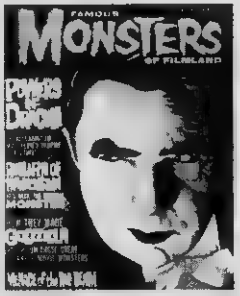


#28 CHANEY
UNMASKED

#29
CHRISTOPHER LEE



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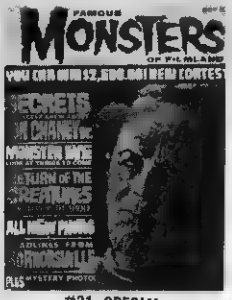

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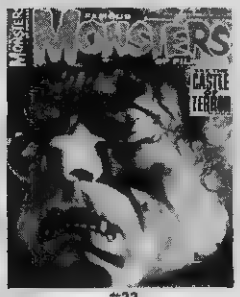

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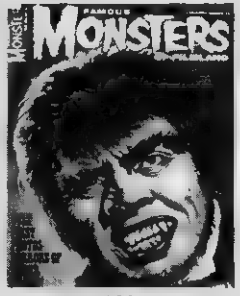
THE HUNCHBACK

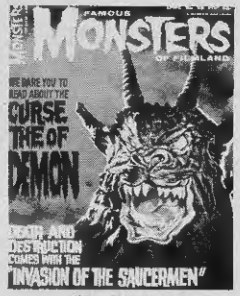


#34
JEKYLL & HYDE

#35 DRACULA
INVADES ENGLAND

#36 THIRD
MAKE-UP CONTEST

#37 20,000,000 MILES TO EARTH



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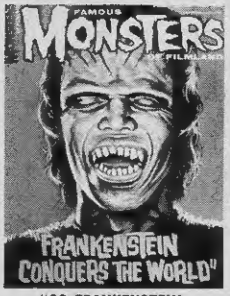

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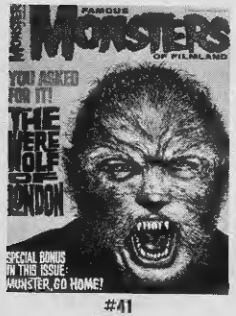

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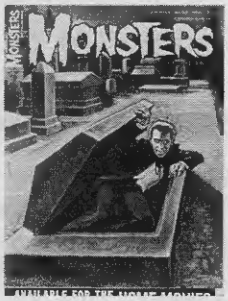
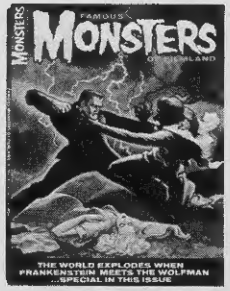


#42 FRANKENSTEIN MEETS THE WOLFMAN



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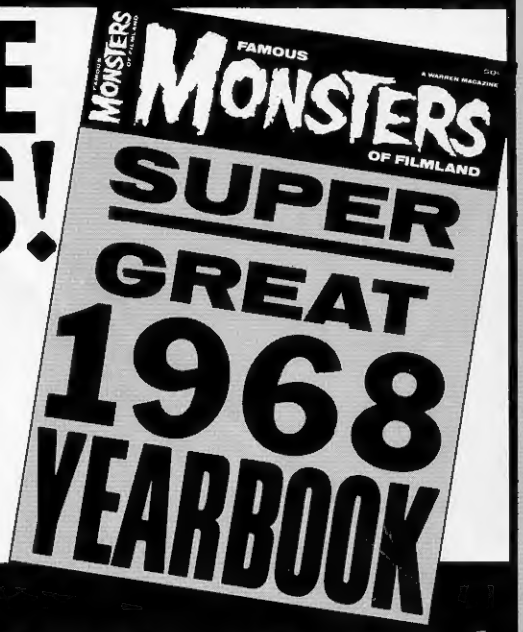

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